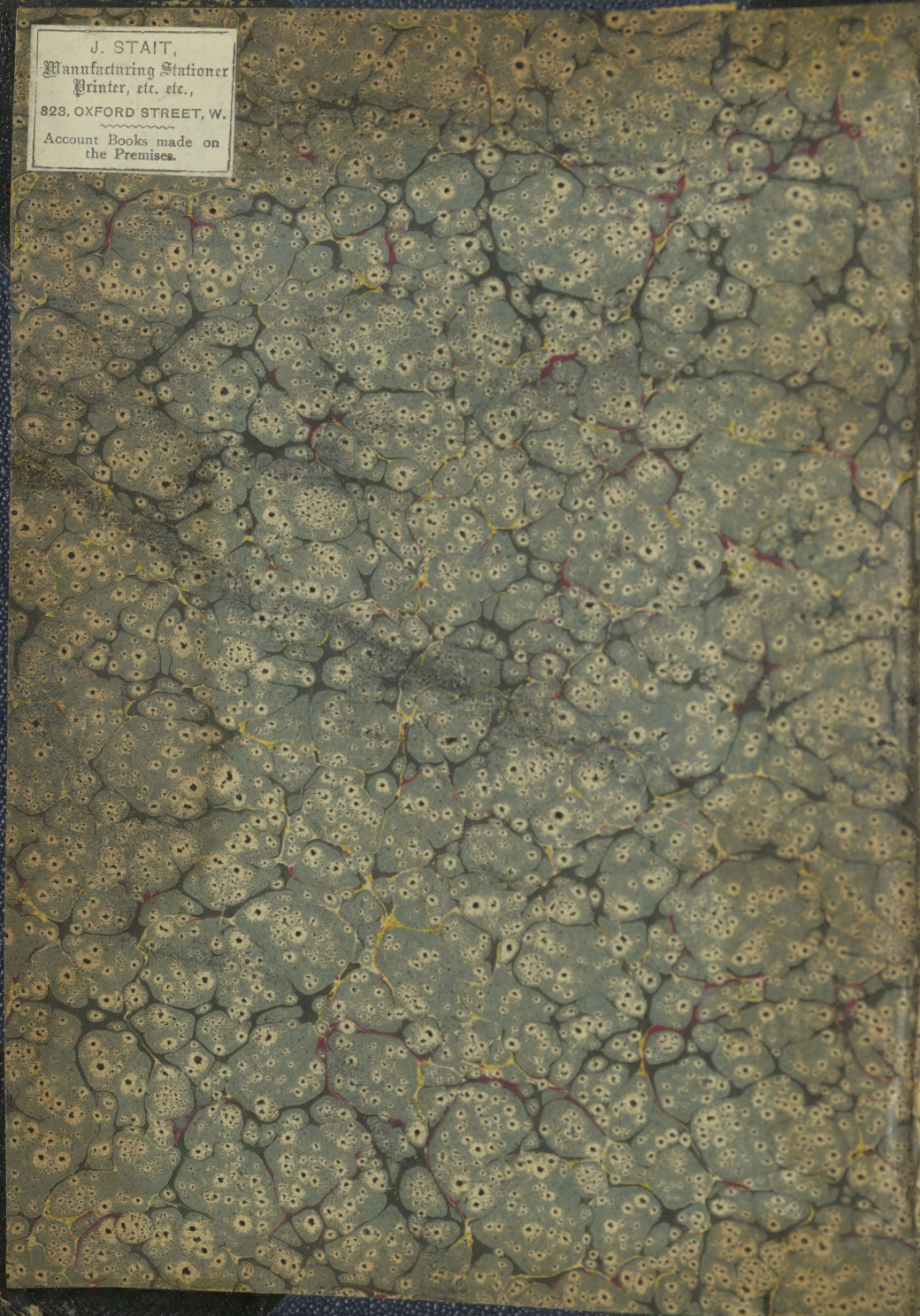
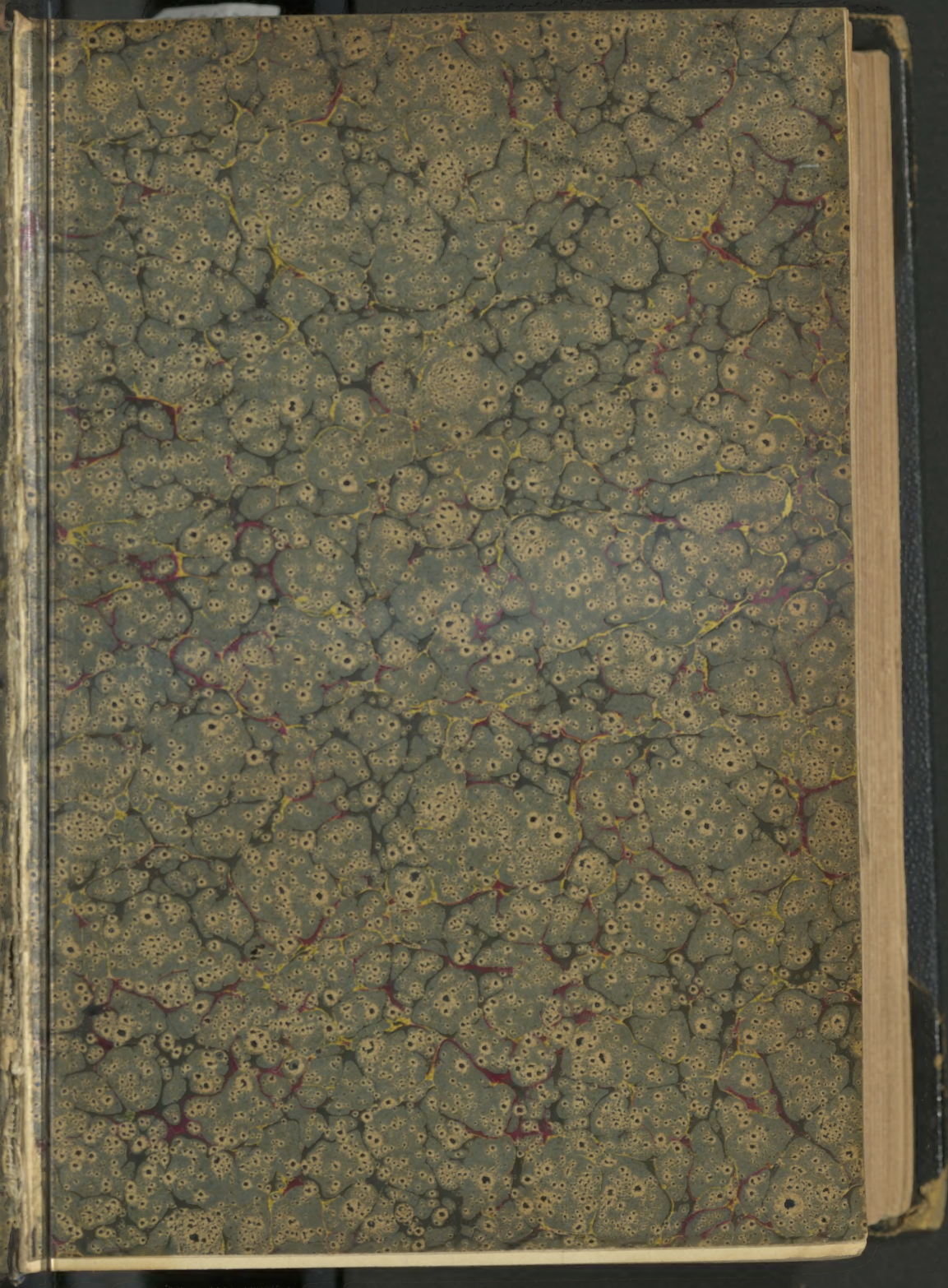
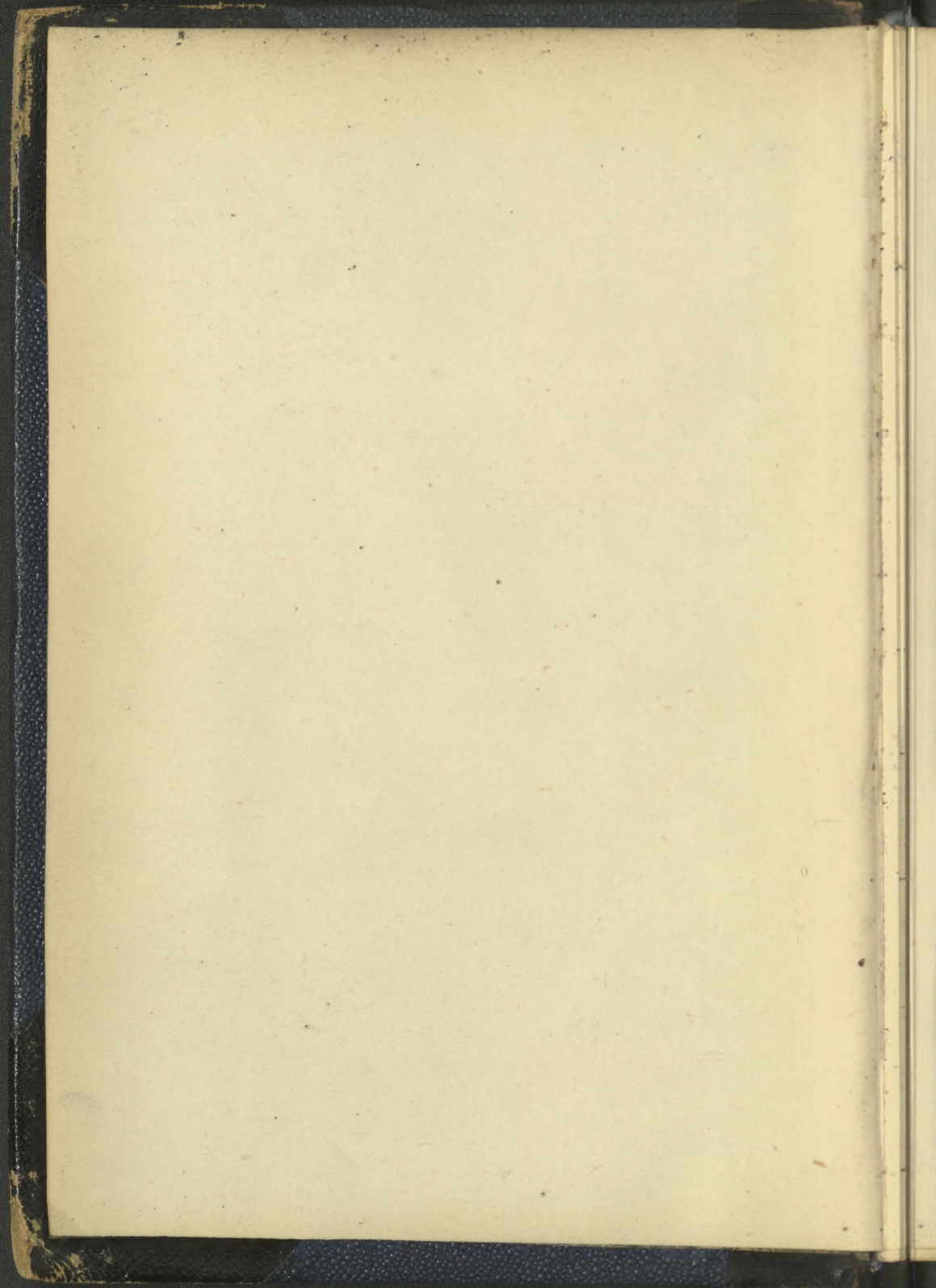
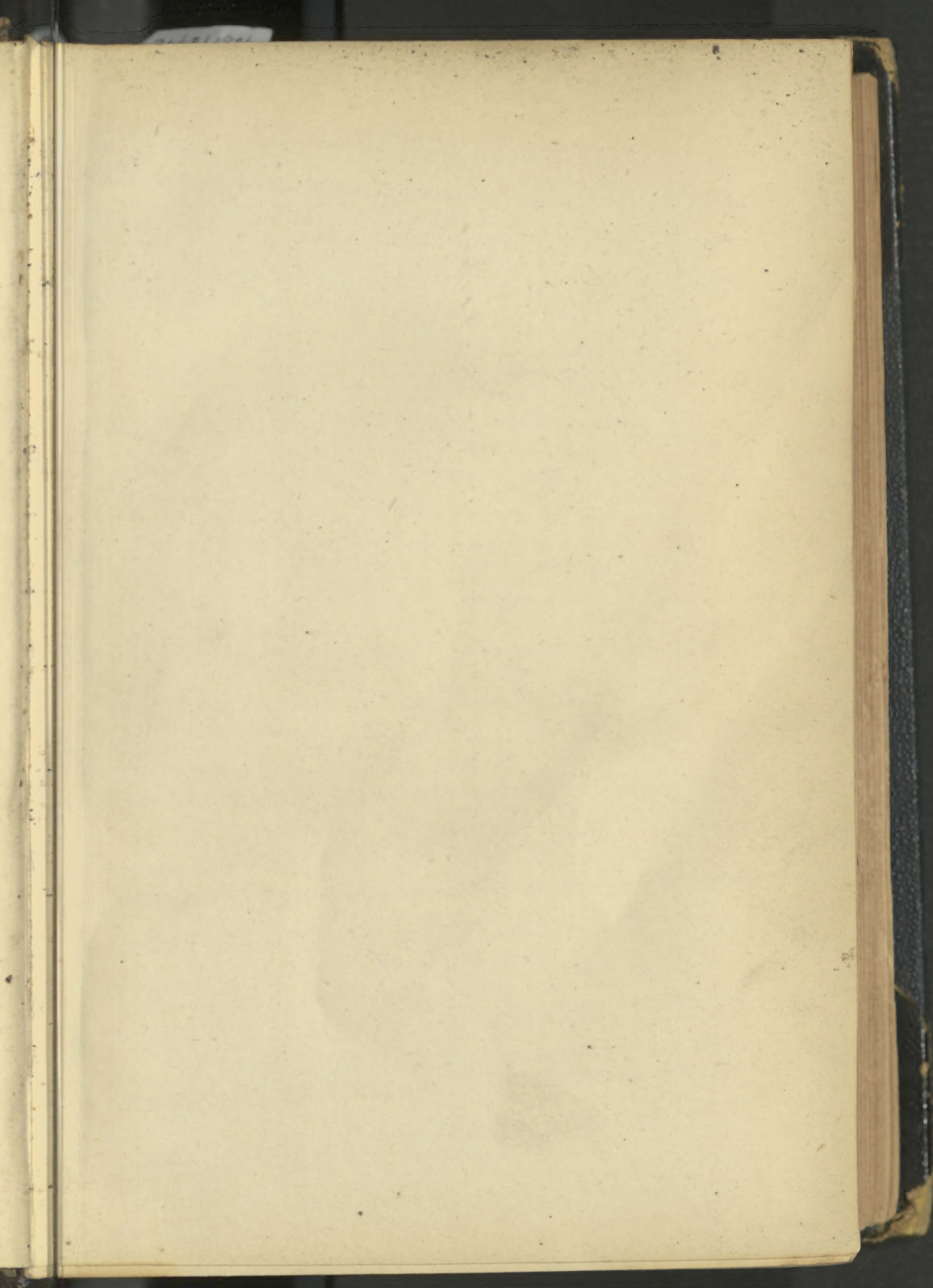


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MADE DECEMBER 6, 1887.

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Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution, may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

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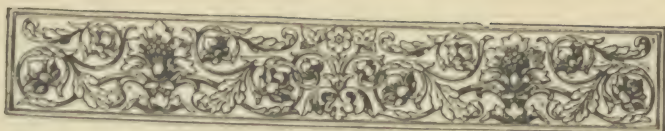
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❖ PROGRAMME. ❖

TOCCATA AND FUGUE IN D MINOR—Organ *Bach.*

Miss K. A. FIELD.

TRIOS, with accompaniment { "The Death of Trenar" }
for Harps and Horns { "The Gardener" } ... *Brahms.*

THE FEMALE CHOIR.

SCHERZO } from Quartet in E flat for Pianoforte, Violin,
FINALE } Viola, and Violoncello *Schumann.*

Miss M. E. WILSON, Miss G. COLLINS,
Mr. REVELL, and Mr. H. WALENN.

SONGS (MSS.) { "As the flight of a river" }
{ "When stars are in the quiet skies" } *Roland Revell*
(Student).

Mr. ARTHUR APPLEBY.

"ÉTUDES SYMPHONIQUES"—Pianoforte *Schumann.*

Mr. CUTHBERT H. CRONK.

ROMANZA AND TOCCATA (MS.)—Violin *George B. J. Aitken*
(Student).

Miss ETHEL BARNES.

SONG "Under thy window" *A. Goring Thomas.*

Mr. H. LEWIS THOMAS.

TRIO IN E FLAT, for Pianoforte, Viola, and Clarinet *Mozart.*

Miss JESSIE DAVIES, Mr. A. WALENN, and Mr. P. EGERTON.

SONG "The Enchantress" ... *Hatton.*

Miss KATE LEWIS.

EIGHT VARIATIONS on an Original Theme for Pianoforte,
Violin, Viola, and Violoncello... *Amy Horrocks.*

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Mr. A. WALENN, and Mr. H. WALENN.

TRIO "O sing to God" ... *Gounod.*

THE FEMALE CHOIR.

SOLOS by Misses WARDELL (Soprano) and DORE (Contralto).

ÉTUDE, "Automne" } Pianoforte *Chaminade.*
TOCCATA }

Miss LILY WEST.

LARGO IN G, for 80 Violins with 8 Harps and Organ *Handel.*

GAVOTTE IN E, for Violins alone *Bach.*

THE ENSEMBLE CLASS.



THE PIANOFORTE BY MESSRS. BROADWOOD & SONS.

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PROGRAMME.

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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

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TOCCATA AND FUGUE in D minor—Organ *Bach.*

MISS K. A. FIELD.

TRIOS, with accompaniment | "THE DEATH OF TRENAR" } *Brahms.*
for Harps and Horns | "THE GARDENER" }

THE FEMALE CHOIR.

"THE DEATH OF TRENAR."

WEEP on the rocks of the winds that are roaring,
Weep, O thou maiden of Inistore,
And over the waves let thy fair head bend,
Lovelier thou than the ghost of the mountains,
That which at noon, in the brightness of the sun,
Over the silence of Morven moves.
Ah! he is fallen, thy youth is lowly lying;
Pale sank he under Cathullin's sword.
Valour no more shall thy true love awaken,
The blood of kings on the field to shed.

Weep on the rocks of the winds that are roaring,
 Weep, O thou maiden of Inistore.
 Trenar, the beautiful Trenar died,
 O maiden of Inistore !
 His tawny dogs are howling at home,
 His ghost they behold before them pass.
 His bow in the hall is hanging unbended,
 Nought moving where the hinds are reposing.
 Weep on the rocks of the winds that are roaring,
 Weep, O thou maiden of Inistore !

(Adapted from Ossian's "Fingal" by the Rev. Dr. Troutbeck.)

"THE GARDENER."

WHERE'ER my footsteps wander,
 By hill or vale or wold,
 'Mong all I see of fairest,
 Thy beauty shows the rarest.
 I greet thee a thousand-fold.

A wealth my garden yields me
 Of blossoms fair and fine,
 And oft in wreaths I wind them.
 With thousand thoughts I bind them,
 And greetings I intertwine.

To her I dare not give them,
 She is too proud and fair ;
 Yet though they all must perish,
 The matchless love I cherish
 I still in my heart shall bear.

*(Translated from the German of Von Eichendorff by the
 Rev. Dr. Troutbeck.)*

SCHERZO } from Quartet in E flat for Pianoforte, Violin,
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MISS M. E. WILSON, MISS G. COLLINS,

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SONGS (MSS.) { "AS THE FLIGHT OF A RIVER" } *Roland Revell*
 { "WHEN STARS ARE IN THE } (Student).
 QUIET SKIES"

MR. ARTHUR APPLEBY.

"AS THE FLIGHT OF A RIVER."

As the flight of a river
 , That flows to the sea,
 My soul rushes ever
 In tumult to thee.

A twofold existence,
 I am where thou art ;
 My heart in the distance
 Beats close to thy heart.

Look up, I am near thee,
 I gaze on thy face ;
 I see thee, I hear thee,
 I feel thine embrace.

As a magnet's control on
 The steel it draws to it,
 Is the charm of thy soul on
 The thoughts that pursue it.

And absence but brightens
 The eyes that I miss,
 And custom but heightens
 The spell of thy kiss.

It is not from duty,
 Though that may be owed,—
 It is not from beauty,
 Though that be bestowed.

By all that I care for,
 And all that I know,
 Is that, without wherefore,
 I worship thee so.

Through granite as breaketh
 A tree to the ray,
 As a dreamer forsaketh
 The grief of the day.

My soul in its fever
 Escapes unto thee ;
 Oh ! dream to the griever,
 Oh ! light to the tree.

A twofold existence,
 I am where thou art ;
 Hark, hear in the distance
 The beat of my heart !

Bulwer Lytton.

"WHEN STARS ARE IN THE QUIET SKIES."

WHEN stars are in the quiet skies,
Then most I pine for thee ;
Bend on me, then, thy tender eyes,
As stars look on the sea !

For thoughts, like waves that glide by night,
Are stillest when they shine ;
Mine earthly love lies hushed in light,
Beneath the heaven of thine.

There is an hour when angels keep
Familiar watch on men ;
When coarser souls are wrapt in sleep,
Sweet spirit, meet me then.

There is an hour when holy dreams,
Through slumber fairest glide ;
And in that mystic hour, it seems
Thou shouldst be by my side.

The thoughts of thee too sacred are
For daylight's common beam ;—
I can but know thee as my star,
My angel and my dream !

Bulwer Lytton.

"ÉTUDES SYMPHONIQUES"—Pianoforte ... *Schumann.*

MR. CUTHBERT H. CRONK.

ROMANZA AND TOCCATA (MS.)—Violin *George B. J. Aitken*
(Student).

MISS ETHEL BARNES.

SONG ... "UNDER THY WINDOW" *A. Goring Thomas.*

MR. H. LEWIS THOMAS.

UNDER thy window I stand,
And my boat is ready at hand ;
Dear love, be free :
Come over the lake with me.

In the sweet oleander grove,
No flower is like thee, love,
So fair to see :
Come over the lake with me.

The water in moonlight flashes,
But the light beams under thy lashes
More witchingly :
Come over the lake with me.

For love were those eyes made bright,
'Tis love that those lips invite ;
It needs must be :
Come over the lake with me.

Like a bird that longs for its mate,
The arms of thy lover wait,
Sweet dove for thee :
Come over the lake with me.

I have warbled my heart's wild lay,
Our youth will bide but a day,
O Nita, to-night be free :
Come over the lake with me.

Harold Boulton.

TRIO in E flat, for Pianoforte, Viola, and Clarinet... *Mozart.*

MISS JESSIE DAVIES, MR. A. WALENN,
AND MR. P. EGERTON.

SONG "THE ENCHANTRESS" ... *Hatton.*

MISS KATE LEWIS.

BY the love of ages far,
 By the rites which cowards shun,
 I, from grave, and herb, and star,
 Have my wand of triumph won.
 Warriors I have brought to shame,
 Turning glory to disgrace ;
 Kings have trembled when I came,
 Reading doom upon my face.

But for thee—

My wild hair shall braided be
 With the rose of richest breath,
 With the jasmine white as death ;
 And my voice in music flow,
 And mine eyes all gently glow ;
 O, believe me, love like ours
 Is the power of magic powers !

I know where the storm is born
 That shall break the strong earth's frame ;
 From the fierce volcano's horn,
 Brimming o'er with living flame !
 I could name the very cloud
 Whence the tempest forth did sweep,
 Which the strongest ship hath bowed—
 Built to rule the rebel deep.

But for thee—

Shall be calm on earth and sea,
 Gentle rivers, teeming mines,
 Golden harvests, fragrant vines ;
 And a sunlight bland and warm,
 And a moon of dreamy charm—
 For believe me, love like ours
 Is the power of magic powers !


EIGHT VARIATIONS on an Original Theme for Piano-
forte, Violin, Viola, and Violoncello ... *Amy Horrocks.*

MISS L. DAVIES, MISS E. REYNOLDS,
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TRIO ... "O SING TO GOD" ... *Gounod.*

THE FEMALE CHOIR.

SOLOS BY MISSES WARDELL (SOPRANO) AND DORE (CONTRALTO).

 SING to God your hymns of gladness,
Ye loving hearts, your tribute pay;
Your Lord is born this happy day.
Then pierce the sky with songs of gladness,
Disperse the shades of gloom and sadness;
Your Lord is born this happy day.

Mark how the Mother lulls to slumber
Her new-born Babe with tend'rest love,
And guards her treasure from above!
O blessed Child, with her who bore Thee,
We, too, will kneel in faith before Thee,
O God incarnate, we adore Thee.
O sing to God, &c.

O Word of God for us incarnate,
By faith we hear Thine angels sing
Their hymns of praise to Thee their King.
We join with them in adoration,
We pour to Thee our supplication,
That Thou would'st grant us, Lord, salvation.

Rev. B. Webb.

ÉTUDE, "Automne" } Pianoforte Chaminade.
TOCCATA }

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Thomas John, Esq., R.A.M.	1	1	0			
Thompson, Lady, R.A.M.				5	5	0
Threlfall, Charles, Esq.	2	2	0			
Threlfall, Thos., Esq.	10	10	0			
Tietjens, Mlle. (deceased)				7	8	0
Timothy, H. J., Esq.	1	1	0			
Titterton, Miss E. E.	1	1	0			
Treherne, Geo. G. T., Esq.	2	2	0			
Trevor, The Lord				5	5	0
Troup, Miss				12	12	0
Turner, Mrs. Ernest	1	1	0			

Vincent, Sir William	1	1	0			
Vyvyan, Sir R. R., Bart. (deceased)				36	15	0

Walker, F., Esq., Hon. R.A.M.	1	1	0			
Walmisley, Miss A. E. V.	1	1	0			
Ward, Miss H.	1	1	0			
Waterlow, Philip H., Esq.				5	5	0
Watson, Sir Thomas, Bart.				10	10	0
Webb, Sir Henry, Bart. (deceased)				105	0	0
Wellington, The Duke of				12	12	0
Westlake, F., Esq., R.A.M.	1	1	0			
Westminster, The Duke of	5	0	0			
Westmorland, Earl of				10	0	0
Westmorland, The Dowager Countess of				39	18	6
Wheeldon, G., Esq., R.A.M.	1	1	0	2	2	0
White, A. C., Esq., Hon. R.A.M.	1	1	0			
White, Mrs. Meadows (deceased)				50	0	0
White, F. Meadows, Esq., Q.C.	5	5	0			
Williams, Fredk. De L., Esq.	1	0	0			
Williams, Miss Greta, A.R.A.M.	1	1	0			
Willoughby, The Dowager Lady				3	3	0
Wilson, Miss Hilda, A.R.A.M.	1	1	0			
Wilton, Earl of (deceased)				25	0	0
Wingham, T., Esq., R.A.M.	1	1	0			
Wood, Miss	1	1	0			
Wrigley, John, Esq., R.A.M.	1	1	0			

Zimmermann, Miss A., R.A.M.	2	2	0			
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The following Contributions have been received towards a

Reserve Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	50	0	0
Moorsom, Mrs....	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Sparrow, Chas. E., Esq.	3	14	0

Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female or Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £10 10s., which is appropriated towards the cost of a year's instruction in the Academy.

The next competition will be for Female Candidates.

TRUSTEES:

W. H. CUMMINGS, J. F. H. READ, and the PRINCIPAL.

Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will be for Female Candidates.

TRUSTEES:

F. CORDER, W. H. CUMMINGS, and F. WALKER.

Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to
WILLIAM STERNDALÉ BENNETT, Kt., M.A. et Mus.D. Cantab.,
D.C.L. Oxon., R.A.M. (1816—1875);

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held in April, 1894.

TRUSTEES :

WALTER MACFARREN, ARTHUR O'LEARY, and T. WINGHAM.

Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSYNÉ PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

TRUSTEES :

A. RANDEGGER, CHAS. E. SPARROW, J. H. EVANS, and the PRINCIPAL.

Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),

Composer, Organist of St. Paul's Cathedral, and Professor in the Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The next competition will be held in December, 1893.

TRUSTEES :

Sir JOHN STAINER, M. E. WESLEY, and H. GOSS.

Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of

SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

TRUSTEES :

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,
and the PRINCIPAL.

John Thomas Welsh Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS

(Pencerdd Gwalia), Harpist to the Queen, 1883.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by instrumentalists, and will be held in September, 1893.

TRUSTEES:

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the
PRINCIPAL.

Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1818—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Female Candidates in September, 1893.

TRUSTEES:

JOHN CLARKE CROSTHWAITE MCCAUL, G. A. OSBORNE,
and the PRINCIPAL.

Sainton-Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

TRUSTEES:

WALTER MACFARREN, W. F. LOW, EDWARD LLOYD, and

CHARLES SANTLEY.

Liszt Scholarship

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local

or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897, preceded by the Literary Examination.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

Bache Scholarship.

Supplementary to and incorporated with the LISZT SCHOLARSHIP.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M. ;

Mus. Doc. Cantab., Mus. Doc. Oxon., et Mus. Doc. Dub. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over, or otherwise deal with at their discretion, to the holder of the Scholarship any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the
PRINCIPAL.

Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The Competition for the above Scholarship took place on the 25th October, 1892.

Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Professor of the Violin at the Royal Academy of Music,
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit Candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship Fund is subject to fluctuations. For the first year it will be about £31; for succeeding years, about £24.

The first Competition will take place on 30th March, 1893, the last day for receiving entries being the 15th March. The Literary Examination will be held on Monday, 27th March.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),

Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, is in course of foundation, particulars of which will be duly announced.

The holder of any of the above Scholarships or Exhibitions will, during the tenure of the same, be ineligible to compete for any other Scholarship.

In all cases the Scholar will be examined periodically, and if he or she does not give satisfactory proof of progress, shall forfeit the Scholarship, whereupon another Scholar will be elected for the remainder of the period.

MEMORIAL PRIZES.

Sterndale Bennett Prize.

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and it is awarded to the one who may be judged to play best a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

Parepa-Rosa Prize.

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

Charles Lucas Prize.

A Silver Medal, from a design from T. Woolner, R.A., founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and it is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

Llewelyn Thomas Prize.

The gift of HENRY EVILL, Esq., in memory of
LLEWELYN THOMAS, M.D., Brussels,
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, to be awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.

Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

Hine Gift.

The bequest of Miss MARY HINE (D. 1880).

The amount is £12, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.

Sainton=Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Scholarship is eligible to compete for the prize.

Leslie Crotty Prize.

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

Charles Santley Prize.

(REVIVED.)

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will

have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and to Baritones and Basses, in alternate years.

Louisa Hopkins Memorial Prize.

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

Robert Cocks Prizes.

The gift of MESSRS. ROBERT COCKS & CO.

Two Prizes of 10 Guineas each will be competed for annually by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management. The first Competition for Females will take place 17th December, 1892, and for Males 25th March, 1893.

James Tubbs Prize.

A gold-mounted Violin Bow, of their own manufacture, is presented annually by MESSRS. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

Silvani and Smith Prize.

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

* * * *The holders of any of these Memorial Prizes will not be admissible to a future competition on the same subject.*

Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1898.

Joseph Maas Memorial Prize.

This prize shall be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS are awarded for principal Studies, for Harmony, and for Elocution, and Books for Languages, at the Annual Examinations, to deserving pupils who have been studying in the Academy throughout the current academical year.

Applications for the admission of Students to be made to the Secretary, at the Academy, from whom all particulars may be obtained, and by whom Subscriptions—either to the funds of the Academy or to those of the Westmorland, Sir John Goss, Thalberg, or Henry Smart Scholarships—will be received.

The Committee of Management desire to draw the attention of Fellows and Associates to the many privileges which they enjoy, and confidently invite those who do not already contribute to the Institution to become Annual Subscribers.

EXAMINATION INDEPENDENT OF ACADEMY TEACHING.

The Metropolitan Examination of Musical Composers or Performers, and Teachers.

This is held in London, in the months of December and January. Successful Candidates are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M., and receive diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. Names of Candidates must be sent to the Secretary on or before October 22nd next preceding the Examination. The Syllabus, containing full particulars, may be had on application to the Secretary.

Licentiates of the Royal Academy of Music. IN COMPOSITION.

Arkwright, Marian Ursula (T.)	1891
Barber, Edwin Masterman (T.)	1887
Bellamy, Catherine A. (T.)	1887
Bingley, Rev. John Thomas (T.)	1889
Clark, Windeyer (T.)	1889
Curtis, Millie (T.)	1889
Dixon, Emily C. (T.)	1887
Ewer, D. C. Wilson (T.)	1887
Fliteroft, John Thomas (T.)	1888
Grant, Emily Bessie, Mus. Bac. Oxon. (T.)	1889
Havelock, George (T.)	1888
James, Frederick, Mus. Bac. Cantab. (C.)	1889
Merrick, Frank (T.)	1886
Parkes, David (T.)	1891
Powell, Owen Henry (T.)	1889
Rowe, Richard Ingleton (T.)	1890
Turton, Mary Agnes (T.)	1888
Tutt, William Henry, Mus. Bac. Cantab. (C.)	1888
Whitfield, Alice (T.)	1892

C—Composer and Teacher. T—Teacher.

IN SINGING.

Ackerley, Sarah Ellen (T.)	1889	Fusselle, Kate (P.)	1884
Booker, Mary Louisa (P.)	1891	George, Isabel (P.)	1884
Buchanan, Jeanie (T.)	1885	Glover-Eaton, Frances Sarah (T.)	1890
Brooks, Amy H. (T.)	1887	Gould, Louie A. J. (P. and T.)	1886
Brown, Meredith (T.)	1885	Graves, Frank Scott (T.)	1889
Clark, William (P.)	1886	Graves, Henry (T.)	1890
Coulthard, Matilda (T., English Singing)	1892	Harvey, Louisa (T.)	1884
Devonshire, Amy Blanche (T., Singing)	1892	Hyde, Fredk. Charles Field (T.)	1892
Dobbie, Elizabeth Anne (P.)	1892	Jones, Edith Emily (P.)	1890
Drew, Rosa (Elementary Singing)	1889	Joyce, Jane (Elementary Singing)	1889
Dunkley, Frances E. (T.)	1888	Leeds, Bessie Mary (T.)	1889
Dyson, W. Mann (T., English Singing)	1884	Marshall, Florence (T.)	1890
Frost, Amy Ann Eliza (P., English Singing)	1892	Mason, William (T., English Singing)	1885
		May, Mary Louisa (T.)	1890
		McFarlane, Harriet (T.)	1889
		Michie, Pattie (T.)	1888

IN SINGING.—Continued.

Morris, Margaret (T.)	1886	Tabram, Mary Elizabeth (T.) ...	1891
Moss, Arthur William (T.)	1889	Vernay, Anne (T.)	1891
Pearce, Lily (T.)	1891	Vickers, Georgina Rebecca (T., English Singing)	1892
Picot, Joshua (P.)	1890	Wilkinson, Rev. Wm. Farley (T.)	1887
Pitt, Robert John (T.)	1889	Willis, Louisa Emilie (T., English Singing)	1892
Shapcott, Frederick John (T.) ...	1891		
Sunman, Henry (P.)	1886		

P—Performer.

T—Teacher.

IN PIANOFORTE PLAYING.

Abraham, Evelena (P.)	1888	Cover-Cover, Elizabeth (P.) ...	1884
Adam, Lily (T.)	1890	Cox, Alice Helena (P.)	1887
Amy, Alfred (P.)	1887	Cox, Annie Hake Hammond (P.)	1883
Applin, May (T.)	1886	Crabtree, Hannah (T.)	1892
Atkins, Elizabeth (T.)	1892	Crankshaw, Mabel Franceys (P.)	1892
Atterbury, Ethel T.	1885	Crewes, Jessie Paynter (T.) ...	1892
Aubin, Nellie E. (P.)	1887	Crisp, Annie Magner (P.)	1892
Aubin, Susie Roof (P.)	1891	Critchfield, Harriet (T.)	1891
Ayers, Helen (P.)	1884	Crompton, Clara Katharine (T.)	1889
Barnard, Louisa (P.)	1886	Cross, Ethel (T.)	1892
Barraud, Helen Margaret (T.) ...	1891	Croxall, Annie Theresa (T.) ...	1892
Bartlett, Emily (T.)	1892	Crummack, Maud Harker (T.) ...	1891
Bates, Joseph (T.)	1885	Cuthbert, Minnie (T.)	1889
Beardwell, Edith Emma (T.) ...	1892	Davey, Francis Saunders (P.) ...	1891
Beaumont, Letitia (<i>née</i> Spurr) (T.)	1892	Davies, Evelyn Harriot (T.) ...	1886
Bellamy, Catherine A. (P.)	1884	Davis, Margaret (T.)	1891
Bentley, Emma Jane (T.)	1885	Dawes, Agnes (T.)	1892
Bennett, Minnie Deane (P.)	1889	Dawson, Agnes (P.)	1889
Bevan, Elizabeth (P.)	1891	Dawson, Herbert James (T.) ...	1891
Bilbe, Annie Louisa (T.)	1890	Deeley, Effie (T.)	1891
Bindon, Lillian A. Stephanie (T.)	1892	De Paris, Constance Emily (T.)	1890
Bittleston, Annie Rebecca (T.) ...	1892	Doyle, Rosa H. (P.)	1888
Blandford, Annie Jane (P.)	1889	Dunworth, Henry (T.)	1886
Bond, Lizzie Amanda Edwards (P.)	1890	Durley, Lucy Elizabeth (P.) ...	1890
Brockelhurst, Annie (P.)	1884	Ellaby, Agnes Grace (T.)	1891
Brown, Jane Helen (T.)	1888	Elliott, Margaret (T.)	1891
Bryett, Jane (T.)	1887	Ellis, Ada Sinclair (P.)	1891
Buchanan, Kate (P.)	1890	Ellis, Ethelwyn Howard (P.) ...	1891
Buchanan, Mary (P.)	1884	Ellis, Jessie Balfour (T.)	1892
Butcher, Mary Amelia (P.)	1882	Fearn, Florence E. (T.)	1892
Carnes, Arthur Augustus (T.)	1892	Fellows, Eliza Frances (T.) ...	1891
Carpmael, Jane (P.)	1892	Fitch, Lottie (T.)	1888
Carr, Ellen Elizabeth (T.)	1892	Ford, Mary W. (T.)	1887
Carter, Margaret Helen (P.)	1890	Foster, Augusta Josephine (P.)	1892
Chapman, Margaret Ann (T.)	1891	Fowles, Bernard Wm. (P.)	1892
Chard, Frances Agnes (T.)	1892	Fredericks, Helen (T.)	1892
Charters, Margaret Alice (T.) ...	1891	Freeman, Helen Maud (T.)	1892
Cheshire, Alice Louisa (P.)	1885	Frewer, Frank (P.)	1892
Cochrane, Ethel (T.)	1887	Gallatly, Dora (P.)	1885
Cockburn, Louisa Jane (P.)	1891	Gardner, Charles (P.)	1882
Coleman, Charlotte (P.)	1892	Gilbart, Ethel (T.)	1890
Coley, Gratiana (T.)	1891	Giles, Helen Frances (P.)	1892
Cookson, Elizabeth (P.)	1884	Godfray, Marion Ida (T.)	1892
Cooper, Annie Elizabeth (T.)	1891	Goodridge, Melora F. (T.)	1886
Cooper, Ethel Mary (T.)	1892	Greenland, Annie Maria (P.) ...	1883
Cooper, George Wilmot (T.)	1890	Green, Mary (T.)	1891
Couchman, Edith Mary (P.)	1892	Griffiths, Bessie (P.)	1890
Court, John (T.)	1890	Gudgeon, John (P.)	1891

IN PIANOFORTE PLAYING.—Continued.

Guest, Mary Ellen (T.)	1889	Muller, Ada Madeline (T.)... ..	1892
Hall, Clara (T.)	1892	Murchison, Beatrice (P.)	1884
Hartley, Annie Austin (T.)	1890	Muriel, Isabel Mary (T.)	1888
Hayes, Letitia Millie (T.)	1892	Murray, Louisa (P.)	1891
Head, Jane (T.)	1890	Musgrave, Grace Ethel (T.)	1891
Hensman, Caroline (T.)	1892	Needham, Alicia Adelaide (P.) <i>née</i>	
Heron, Joanna (T.)	1888	Montgomery (Ada)	1889
Hewins, Mabel Maria (T.)... ..	1890	Newby, Caroline Gertrude (T.)... ..	1887
Heywood, Hattie (T.)... ..	1892	Norris, Ernest Edward Henry (T.)	1888
Hillier, Lucy (P.)	1891	Nunn, Elizabeth Annie (P.)	1884
Hindle, James (P.)	1884	Olson, Mary Amilie (P.)	1885
Hodgson, Emily Rose (Minna) (P.)	1892	Orellana, Belgy de (P.)	1883
Hoffman, Jacob (T.)	1885	Orellana, Flora de (P.)	1882
Hollick, Clara (P.)	1888	Palliser, Sybil (P.)	1892
Holdom, Annie Eliza (T.)	1887	Pallot, Eliza (T.)... ..	1892
Holme, Gertrude (T.)... ..	1887	Parkes, Margaret Ashwell (P.)	1884
Horsfield, Eleanor Mercy (T.)	1886	Parnell, Mary (T.)	1886
Hudson, Emily Gertrude (T.)	1886	Parsons, Herbert Chas. (P.)	1892
Hume, Gertrude (T.)	1891	Payne, Louisa (T.)	1884
Humphries, Emily Mary (P.)	1884	Peck, Clara (P.)	1886
Huxham, Annie (T.)	1890	Phillips, Edith (T.)	1886
Ingham, Albert (T.)	1886	Potter, Mary Constance (T.)	1891
Isaac, Kate (T.)	1892	Power, Henrietta Maria (P.)	1885
James, Lilla (T.)... ..	1892	Prince, Alfred (T.)	1891
Jennings, Edith (T.)	1892	Quick, Amy Arnoll (T.)	1890
Johnson, Feakins Alfred (P.)	1883	Quick, Ellen Mary (T.)	1887
Johnson, Mary Anne Barnes (T.)	1888	Rea, Emma Mary (T.)	1891
Joll, Emma Mary (P.)	1885	Richardson, Ada Louisa (T.)	1887
Jones, Arthur Barclay (P.)	1891	Richardson, Maud (T.)	1892
Jopling, Isabella Louisa (P.)	1885	Roberts, Mary Felicia (T.)... ..	1892
Joste, Annie Marguerite (T.)	1891	Robson, Mary (T.)	1888
Keeble, Grace (P.)	1890	Ross, Elizabeth Frances (T.)	1889
Keene, Frederick Andrew (P.)	1891	Ross, Lilian Georgina Mattie (T.)	1891
Keep, Annie Eliza (T.)	1891	Round, Kate (T.)... ..	1887
Knight, Hilda Mary (T.)	1891	Rowe, Geo. Middleton (P.)	1892
Langford, Samuel (T.)	1892	Rowland, Charles (P.)	1882
Lawley, Rose Harriet (T.)... ..	1891	Sanford, Mary Gordon (P.)	1890
Lea, Louisa Kate (T.)... ..	1889	Schwieger, Walter Frederick (P.)	1886
Lean, Edith Amy (P.)	1885	Senior, Edwin (T.)	1886
Leigh, Ada (P.)	1890	Shorland, Mary Elizabeth (P.)... ..	1885
Le Sueur, Louisa Jane (P.)	1892	Smith, Anne Elizabeth (T.)	1888
Lewis, Lilian (P.)	1888	Smith, Rosa (T.)	1885
Linton, Alice Mary (T.)	1885	Smout, Ida (T.)	1891
Llewellyn, Kate (P.)	1882	Smyth, Isabella Stuart (P.)	1882
Lockwood, Eva (T.)	1892	Spedding, Esther Alice (P.)	1892
Lomas, William (P.)	1882	Standen, Helen Melville (T.)	1885
Louch, William (T.)	1885	Stansfield, Kate (T.)	1889
Maclean, Lottie (T.)	1886	Stephenson, Edith Gertrude (P.)	1888
McBlain, Bertha (T.)	1886	Stephenson, Lucy Eliza (P.)	1889
McKechnie, Edith C. E. (P.)	1889	Stericker, Arthur Cass (P.)	1892
Maddie, Maud Mary (T.)	1888	Strettell, Harriett A. (P.)	1885
Marsh, Mary Elizabeth (P.)	1885	Sturge, Alice Margaret (T.)	1891
Marshall, Marian Isabella (T.)... ..	1892	Surridge, Constance E. (T.)	1892
Mattheson, Emily (P.), late Miss		Susman, Rachael (T.)	1892
Pugh	1887	Tallant, Catherine Alice (P.)	1888
May, Ethel Frances (T.)	1886	Tarbolton, Mary Susanna (T.)	1892
Mitchell, Madeline Ginder (P.)... ..	1885	Taylor, Annie (T.)	1891
Moore, Eleanor (P.)	1888	Taylor, Martha (T.)	1890
Mossop, Lillie Louisa (P.)... ..	1892	Tendall, Eliza (T.)	1891
Mott, Beatrice Elizabeth (T.)	1892	Thompson, Alice Naish (P.)	1882

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Thomson, Elizabeth Georgina (P.)	1890	Watson, Ethel Frances (P.)	1891
Thomson, Jane Rodney (P.)	1882	Watts, Edith (T.)	1888
Threadgold, Lottie Maria (T.)	1888	Webster, Clarinda A. (P.)	1884
Tims, Clara (T.)	1887	Whipp, Edith Anice (T.)	1890
Tonge, May Severn (P.)	1890	Whitehead, Alfred Wm. (T.)	1892
Tozer, Augustus E. (P.)	1882	Whitehead, Samuel (T.)	1887
Travers, Mary (P.)	1885	Wilcockson, Elizabeth (T.)	1890
Tregillus, Beatrice Mabel (P.)	1890	Wilkins, Kate Annie (P.)	1891
Vause, Charles Wm. (T.)	1892	Wilmot, Caroline Dudley (T.)	1890
Veaco, John George (T.)	1889	Winterbottom, Fanny (T.)	1891
Wagner, Frederick (P.)	1886	Wintle, Lucy (P.)	1891
Walker, Ellen (P.)	1886	Yates, James Herbert (T.)	1891
Walker, Herbert (T.)	1886	Yorke, Marion Courtenay (T.)	1892
Wall, Emily Gertrude (T.)	1891	Young, Edith Maurice (T.)	1886

P—Performer and Teacher.

T—Teacher.

IN ORGAN PLAYING.

Allison, Malcolm	1888	Hudson, Henry	1884
Barrow, William Henry	1884	Huntley, George Frederick (Mus. Bac.)	1888
Bennett, Thomas Herbert	1891	Jones, George Evan	1888
Clarke, John Charles	1885	Mander, R. Yates	1886
Cox, W. Haydn	1886	New, Albert E.	1888
Dewberry, Frederick	1883	Oake, Alfred	1887
(Mus. Bac. Cantab.)		Sinclair, George Robertson	1887
Dudeney, Thomas James	1885	Sippel, Henry Hallvar	1884
Flitcroft, John Thomas	1888	Stocks, William Henry	1887
Hey, Arthur	1891	Tiltman, Henry Thomas	1891
Hoggett, Thomas James	1892	Vinnicombe, Edward Moxhay	1889
Hopper, Richard J. E.	1887		
(Mus. Bac. Cantab.)			

IN ORCHESTRAL INSTRUMENTS.

Ball, Reginald Vercoe (<i>Violin</i>)	1891	Kelly, Annie Elizabeth Mary (<i>Violin</i>)	1891
Barnby, Alice (P.) (<i>Harp</i>)	1892	Lavington, Amy Eleanor (<i>Harp</i>)	1889
Booth, John Richardson (P.) (<i>Violin</i>)	1892	MacDermott, Harry Stanley (T.) (<i>Violin</i>)	1892
Buffey, Thomas Goodburn (<i>Violin</i>)	1889	Milligan, Frances McGregor (P.) (<i>Violin</i>)	1892
Chartres, Emily Florence (<i>Violin</i>)	1889	Morris, Andrew (<i>Violin</i>)	1889
Dunworth, James (<i>Violin</i>)	1884	Morris, Joseph (<i>Clarinet</i>)	1889
Fricker, Minnie Mott (P.) (<i>Harp</i>)	1892	Paton, Letitia Mary (T.) (<i>Violin</i>)	1892
Gardiner, Beryl (<i>Violin</i>)	1891	Peters, Chas. Furness (P.) (<i>Violin</i>)	1892
Gray, Ellen Louisa (<i>Harp</i>)	1889	Serle, Alfred Ernest (P.) (<i>Violin</i>)	1892
Grimm, Eugen (P.) (<i>Violoncello</i>)	1888	Slocombe, Alfred John (P.) (<i>Violin</i>)	1892
Guyer, John Fisher (<i>Violin</i>)	1888	Turrell, Thos. Edward (<i>Clarinet</i>)	1882
Hughes, James Stamford (<i>Clarinet</i>)	1891		
Hunt, Hubert Walter (<i>Violin</i>)	1888		
Jones, Edward (<i>Violin</i>)	1887		

P—Performer and Teacher.

T—Teacher.

IN BAND-MASTERSHIP.

Browne, John Barrett	1882	Godfrey, Daniel Evers	1890
Evans, Christopher	1884	Miller, George	1882

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EXTRACT FROM THE BYE-LAWS OF
THE ROYAL ACADEMY OF MUSIC,

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886, of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution, may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

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D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

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In Memoriam.

THOMAS WINGHAM.

Died 24th March, 1893.

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 WILLIAMS, Miss E.
 WILLIAMS, Miss GRETA.
 WILLIAMS, Miss MARIAN.
 WILLIAMS, Madame OSBORNE, late Miss Williams.
 WILSON, Miss HILDA.
 WILSON-OSMAN, Mrs.
 WINN, Mrs., late Miss M. Rose.
 YATES, Mrs. CHARLES, late Miss Linda Scates.
 YOUNG, Miss EDITH L.

❧ The Orchestra. ❧

First Violins.

Mr. Frye-Parker, W. †
(Principal).
 " Antonietti.*
 Miss Bankart.*
 " Byford.*
 Mr. Cathie, P.*
 Miss Collins.*
 Mr. Dyson.*
 Miss Easton.*
 Mr. Elliott.*
 Miss Fuchs.*
 Mr. Greenhead.*
 " Hinton.*
 " Jacobi.*
 " Maney.*
 Miss Macdonald.*
 " Nott.*
 Mr. Ralph.*
 Miss Robinson, K.*
 " Reynolds.*
 " Rooke.*
 " Sayer.*
 " Tunks.*
 " Turner.*
 " Walenn.*
 " Williams.*

Second Violins.

Mr. Szczepanowski, L. †
(Principal).
 " Audus.*
 Miss Burmester.*
 " Carr-Smith.*
 " Charles.*
 " Cobb.*
 " Cornish, M.*
 Mr. Davies.*
 Miss Durham.*
 Mr. Green.*
 Miss Henniker.*
 " Jay.*
 " Jones, E. M.*
 Mr. King.*
 Miss Maurice.*
 " Nash.*
 " Phillips.*
 Mr. Saker.*

Second Violins

(continued).

Miss Stern.*
 " Sturgeon.*
 " Scruby, J.*
 " Scruby, E.*
 " Stelfox.*
 Mr. Vionnee.*
 Miss Wilson, K.*

Violas.

Mr. Hann, W. H.
(Principal).
 " Channell. †
 Miss Clifford.*
 Mr. Dyson, A. E. †
 Miss Einhauser.*
 Mr. Reynolds, T.
 " Revell, R.*
 " Street, G.*
 " Walenn, A.*
 " Waud, W. V. †

Violoncellos.

Mr. Howell.
(Principal).
 " Hann, C.*
 " Gill, C. H. A. †
 Miss Hall.*
 Mr. Parker, B.*
 Miss Vernet.*
 Mr. Walenn, H.*
 " Woodward.*

Double Basses.

Mr. White, A. C.
(Principal).
 " Carrodus, E. A.
 " Griffiths, W.
 " Harper, A. E. †
 " Harper, C. †
 " Kendall, F.
 " Maney, E. F. †
 " Perkins, F. †

Flutes.

Mr. Vivian, A. P. †
 " Brooks.*
 " Donnawell.*

Oboes.

Mr. Horton, G. †
 " Horton, E. C. †

Clarionets.

Miss Thomas, F. †
 " Egerton, P.*

Bassoons.

Mr. Wotton, W. B.
 " Hunt, C. †

Horns.

Mr. Mann, T. E.
 " Williams, J.
 " Standen, J.
 " Keevil, R.

Trumpets.

Mr. Solomon, J. †
 " Backwell, F.

Trombones.

Mr. Colton, T. C.
 " Geard, C.
 " Matt, J.

Tympani.

Mr. Barnard, T. K.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.



❖ PROGRAMME. ❖

OVERTURE "Anacreon" *Cherubini.*

ARIA "Hear ye, Israel" (*Elijah*) *Mendelssohn.*

Miss MINNIE ROBINSON.

MASSIG LANGSAM } (Concerto in B flat), Op. 18—Pianoforte* *Goetz.*
LANGSAM }

Miss EDITH WILLIAMS.

ARIA "O Lisbona" (*Don Sebastian*) *Donizetti.*

Mr. TOM JAMES.

CONCERTO IN D MINOR, No. 3, Op. 58—Violin *Max Bruch.*

Miss E. REYNOLDS.

"MIGNON'S SONG" *Liszt.*

Miss VIOLET ROBINSON.

ALLEGRO BRILLANTE (Concerto in E flat)—Harp *Parish Alvars.*

Miss A. E. M. CARNES.

ARIA ... "Convien partir" (*La Fille du Regiment*) *Donizetti.*

Miss ELSIE MACKENZIE.

MODERATO ASSAI } (Concerto in D minor), Op. 70—Pianoforte †
ALLEGRO ASSAI } *Rubinstein.*

Miss M. MOLYNEUX.

ACCOMPANIST Miss LLEWELA DAVIES.
(Macfarren Scholar.)

THE HARP BY MESSRS. S. & P. ERARD.

* THE PIANOFORTE BY MESSRS. S. & P. ERARD.

† THE PIANOFORTE BY MESSRS. JOHN BROADWOOD AND SONS.





PROGRAMME.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

OVERTURE ... "ANACREON" *Cherubini.*

ARIA ... "HEAR YE, ISRAEL" (*Elijah*) *Mendelssohn.*

MISS MINNIE ROBINSON.

HEAR ye, Israel,
Hear what the Lord speaketh :
" Oh, hadst thou heeded My commandments."
Who hath believed our report ;
To whom is the arm of the Lord revealed ?

RECITATIVE.

Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by Tyrants : thus saith the Lord :—" I am He that comforteth : be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die ; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations ? Say, who art Thou ? I am He that comforteth, I will strengthen thee."

MASSIG LANGSAM { (Concerto in B flat), } Pianoforte * Goetz.
LANGSAM { Op. 18 }

MISS EDITH WILLIAMS.

ARIA ... "O LISBONA" (*Don Sebastian*) ... *Donizetti*.

MR. TOM JAMES.

RECITATIVO.

GIOCO di rea fortuna, povero Camoens ! d'alcazar sul piano, per morto abbandonato, poscia in crudele schiavitù ridotto, rotti i tuoi ceppi alfine, fia pur vero, che il cielo impietosito, riveder ti conceda il patrio lito ?

* The Pianoforte by MESSRS. S. & P. ERARD.

ROMANZA.

LISBONA, alfin ti miro,
 Riedo alfine, o patria a te,
 L'aura tua ch' io sento e spiro,
 Vita nuova infonde in me!
 Scordo l'ansie e l'aspra guerra,
 Che il destin mi fè soffrir,
 Ti riveggo o sacra terra,
 Or può farmi il ciel morir!
 Pur languente in suol straniero,
 Senza speme di mercè,
 Era il cor del prigioniero,
 Dolce patria, ognor con te!

CONCERTO in D minor, No. 3, Op. 58—Violin ... *Max Bruch.*

Miss E. REYNOLDS.

"MIGNON'S SONG" *Liszt.*

Miss VIOLET ROBINSON.

KNOW'ST thou the land where citrons are in bloom?
 The orange glows amidst a leafy gloom,
 A gentle breeze from cloudless heaven blows
 The myrtle still and high the laurel grows.
 Know'st thou it well?
 Ah! there, Ah! there, Ah! there
 Would I with thee, oh, my beloved, fare.

Know'st thou the house, the column's lofty height ?
 Bright is the hall, the chamber shines with light ;
 And marble statues seem to look on me
 Saying, " Poor child, what have they done to thee ? "
 Know'st thou it well ?
 Ah ! there, Ah ! there, Ah ! there
 Would I with thee, oh, my protector, fare.

Know'st thou the mountain and its cloudy crest ?
 The loaded mule its way gropes through the mist,
 In caverns dwells the ancient dragon's brood,
 The rock descends and over it the flood.
 Know'st thou it well ?
 Know'st thou the land ? know'st thou the house ?
 The mountain path, know'st thou it well ?
 Ah ! there, Ah ! there, Ah ! there,
 On yonder path, oh, father, let us fare.
 Ah ! there, on yonder path, oh, father,
 Oh, my protector, beloved, Ah ! there !

ALLEGRO BRILLANTE (Concerto in E flat)—Harp *
Parish Alvars.

MISS A. E. M. CARNES.

* The Harp by Messrs. S. & P. ERARD.

ARIA ... "CONVIEN PARTIR" (*La Fille du Regiment*) Donizetti.

MISS ELSIE MACKENZIE.

CONVIEN partir !
O miei compagni d' arme,

E d' ora in poi, lontan

Da voi fuggir !

Ma per pietà !

Celate a me quel pianto,

Ha il vostro duol per il cor

Di Maria, supremo incanto,

Convien partir ;

Ah ! per pietà !

Celate il vostro pianto,

Addio, convien partir.

Convien partir,

O voi che nel mio core

Destaste i primi palpiti

I palpiti d'amore

Ed il piacer con me partiste e 'l pianto ;

M' offron dell' or in cambio

Di quel ben puro, soltanto.

Convien partir !

Ah ! per pietà ! &c.

MODERATO ASSAI { (Concertò in D)
ALLEGRO ASSAI { minor), Op. 70 } Pianoforte † Rubinstein.

MISS M. MOLYNEUX.

† The Pianoforte by Messrs. JOHN BROADWOOD and SONS.

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H.R.H. THE PRINCE CHRISTIAN				5	5	0
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Wrigley, John, Esq., R.A.M.	1	1	0			

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Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female or Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £10 10s., which is appropriated towards the cost of a year's instruction in the Academy.

The next competition will be for Female Candidates.

TRUSTEES:

W. H. CUMMINGS, J. F. H. READ, and the PRINCIPAL.

Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will be for Female Candidates.

TRUSTEES:

F. CORDER, W. H. CUMMINGS, and F. WALKER.

Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to
 WILLIAM STERNDALE BENNETT, Kt., M.A. et Mus.D. Cantab.,
 D.C.L. Oxon., R.A.M. (1816—1875);

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held in April, 1894.

TRUSTEES :

WALTER MACFARREN, ARTHUR O'LEARY, and T. WINGHAM.

Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSINE PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

TRUSTEES :

A. RANDEGGER, CHAS. E. SPARROW, J. H. EVANS, and the PRINCIPAL.

Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),

Composer, Organist of St. Paul's Cathedral, and Professor in the Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The next competition will be held in December, 1893.

TRUSTEES :

Sir JOHN STAINER, M. E. WESLEY, and H. GOSS.

Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of

SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

TRUSTEES :

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,
and the PRINCIPAL.

John Thomas Welsh Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS

(Pencerdd Gwalia), Harpist to the Queen, 1883.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by instrumentalists, and will be held in September, 1893.

TRUSTEES:

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the
PRINCIPAL.

Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Female Candidates in September, 1893.

TRUSTEES:

JOHN CLARKE CROSTHWAITE MCCAUL, G. A. OSBORNE,
and the PRINCIPAL.

Sainton=Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

TRUSTEES :

WALTER MACFARREN, W. F. LOW, EDWARD LLOYD, and

CHARLES SANTLEY.

Liszt Scholarship.

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local

or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897, preceded by the Literary Examination.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

Bache Scholarship.

Supplementary to and incorporated with the LISZT SCHOLARSHIP.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M. ;

Mus. Doc. Cantab., Mus. Doc. Oxon., et Mus. Doc. Dub. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over, or otherwise deal with at their discretion, to the holder of the Scholarship any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the
PRINCIPAL.

Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The Competition for the above Scholarship took place on the 25th October, 1892.

Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Professor of the Violin at the Royal Academy of Music,
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit Candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship Fund is subject to fluctuations. For the first year it will be about £31; for succeeding years, about £24.

The first Competition will take place on 30th March, 1893, the last day for receiving entries being the 15th March. The Literary Examination was held on Monday, 27th March.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),
Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, is in course of foundation, particulars of which will be duly announced.

The holder of any of the above Scholarships or Exhibitions will, during the tenure of the same, be ineligible to compete for any other Scholarship.

In all cases the Scholar will be examined periodically, and if he or she does not give satisfactory proof of progress, shall forfeit the Scholarship, whereupon another Scholar will be elected for the remainder of the period.

MEMORIAL PRIZES.

Sterndale Bennett Prize.

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and it is awarded to the one who may be judged to play best a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

Parepa-Rosa Prize.

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

Charles Lucas Prize.

A Silver Medal, from a design from T. Woolner, R.A., founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and it is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

Llewelyn Thomas Prize.

The gift of HENRY EVILL, Esq., in memory of
LLEWELYN THOMAS, M.D., Brussels,
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, to be awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.

Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

Hine Gift.

The bequest of Miss MARY HINE (D. 1880).

The amount is £12, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.

Sainton=Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Scholarship is eligible to compete for the prize.

Leslie Crotty Prize.

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

Charles Santley Prize.

(REVIVED.)

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late
ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will

have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and to Baritones and Basses, in alternate years.

Louisa Hopkins Memorial Prize.

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

Robert Cocks Prize.

The gift of MESSRS. ROBERT COCKS & Co.

Two Prizes of 10 Guineas each will be competed for annually by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management. The first Competition for Females took place 17th December, 1892, and for Males 27th March, 1893.

James Tubbs Prize.

A gold-mounted Violin Bow, of their own manufacture, is presented annually by MESSRS. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

Silvani and Smith Prize.

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

** * The holders of any of these Memorial Prizes will not be admissible to a future competition on the same subject.*

Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1893.

Joseph Maas Memorial Prize.

This prize shall be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 10 Guineas will be competed for during April by Male or Female Candidates who shall not have already won any Scholarship, Exhibition, or Prize for Composition. On the first occasion the Prize is to be awarded for the best composition of an Andante and Scherzo for Violin and Pianoforte.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS are awarded for principal Studies, for Harmony, and for Elocution, and Books for Languages, at the Annual Examinations, to deserving pupils who have been studying in the Academy throughout the current academical year.

Applications for the admission of Students to be made to the Secretary, at the Academy, from whom all particulars may be obtained, and by whom Subscriptions—either to the funds of the Academy or to those of the Westmorland, Sir John Goss, Thalberg, or Henry Smart Scholarships—will be received.

The Committee of Management desire to draw the attention of Fellows and Associates to the many privileges which they enjoy, and confidently invite those who do not already contribute to the Institution to become Annual Subscribers.

EXAMINATION INDEPENDENT OF ACADEMY TEACHING.

The Metropolitan Examination of Musical Composers or Performers, and Teachers.

This is held in London, in the months of December and January. Successful Candidates are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M., and receive diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. Names of Candidates must be sent to the Secretary on or before October 22nd next preceding the Examination. The Syllabus, containing full particulars, may be had on application to the Secretary.

Licentiates of the Royal Academy of Music.

IN COMPOSITION.

Arkwright, Marian Ursula (T.)	1891
Barber, Edwin Masterman (T.)	1887
Bellamy, Catherine A. (T.)	1887
Bingley, Rev. John Thomas (T.)	1889
Clark, Windeyer (T.)	1889
Curtis, Millie (T.)	1889
Dixon, Emily C. (T.)	1887
Ewer, D. C. Wilson (T.)	1887
Fliteroft, John Thomas (T.)	1888
Grant, Emily Bessie, Mus. Bac. Oxon. (T.)	1889
Havelock, George (T.)	1888
James, Frederick, Mus. Bac. Cantab. (C.)	1889
Merrick, Frank (T.)	1886
Parkes, David (T.)	1891
Powell, Owen Henry (T.)	1889
Rowe, Richard Ingleton (T.)	1890
Turton, Mary Agnes (T.)	1888
Tutt, William Henry, Mus. Bac. Cantab. (C.)	1883
Whitfield, Alice (T.)	1892

C—Composer and Teacher.

T—Teacher.

IN SINGING.

Ackerley, Sarah Ellen (T.)	1883	Fusselle, Kate (P.)	1884
Booker, Mary Louisa (P.)	1891	George, Isabel (P.)	1884
Buchanan, Jeanie (T.)	1885	Glover-Eaton, Frances Sarah (T.)	1890
Brooks, Amy H. (T.)	1887	Gould, Louie A. J. (P. and T.)	1886
Brown, Meredith (T.)	1885	Graves, Frank Scott (T.)	1889
Clark, William (P.)	1886	Graves, Henry (T.)	1890
Coulthard, Matilda (T., English Singing)	1892	Harvey, Louisa (T.)	1884
Devonshire, Amy Blanche (T., Singing)	1892	Hyde, Fredk. Charles Field (T.)	1892
Dobbie, Elizabeth Anne (P.)	1892	Jones, Edith Emily (P.)	1890
Drew, Rosa (Elementary Singing)	1889	Joyce, Jane (Elementary Singing)	1889
Dunkley, Frances E. (T.)	1888	Leeds, Bessie Mary (T.)	1889
Dyson, W. Mann (T., English Singing)	1884	Marshall, Florence (T.)	1890
Frost, Amy Ann Eliza (P., English Singing)	1892	Mason, William (T., English Singing)	1885
		May, Mary Louisa (T.)	1890
		McFarlane, Harriet (T.)	1889
		Michie, Pattie (T.)	1888

IN SINGING.—Continued.

Morris, Margaret (T.)	1886	Tabram, Mary Elizabeth (T.) ...	1891
Moss, Arthur William (T.)	1889	Vernay, Anne (T.)	1891
Pearce, Lily (T.)	1891	Vickers, Georgina Rebecca (T., English Singing)	1892
Picot, Joshua (P.)	1890	Wilkinson, Rev. Wm. Farley (T.)	1887
Pitt, Robert John (T.)	1889	Willis, Louisa Emilie (T., English Singing)	1892
Shapeott, Frederick John (T.) ...	1891		
Sunman, Henry (P.)	1886		

P—Performer.

T—Teacher.

IN PIANOFORTE PLAYING.

Abraham, Evelena (P.)	1888	Cover-Cover, Elizabeth (P.) ...	1884
Adam, Lily (T.)	1890	Cox, Alice Helena (P.)	1887
Amy, Alfred (P.)	1887	Cox, Annie Hake Hammond (P.)	1883
Applin, May (T.)	1886	Crabtree, Hannah (T.)	1892
Atkins, Elizabeth (T.)	1892	Crankshaw, Mabel Franceys (P.)	1892
Atterbury, Ethel T.	1885	Crewes, Jessie Paynter (T.) ...	1892
Aubin, Nellie E. (P.)	1887	Crisp, Annie Magner (P.)	1892
Aubin, Susie Roof (P.)	1891	Critchfield, Harriet (T.)	1891
Ayers, Helen (P.)	1884	Crompton, Clara Katharine (T.)	1889
Barnard, Louisa (P.)	1886	Cross, Ethel (T.)	1892
Barraud, Helen Margaret (T.) ...	1891	Croxall, Annie Theresa (T.) ...	1892
Bartlett, Emily (T.)	1892	Crummack, Maud Harker (T.) ...	1891
Bates, Joseph (T.)	1885	Cuthbert, Minnie (T.)	1889
Beardwell, Edith Emma (T.) ...	1892	Davey, Francis Saunders (P.) ...	1891
Beaumont, Letitia (<i>née</i> Spurr) (T.)	1892	Davies, Evelyn Harriot (T.) ...	1886
Bellamy, Catherine A. (P.) ...	1884	Davis, Margaret (T.)	1891
Bentley, Emma Jane (T.)	1885	Dawes, Agnes (T.)	1892
Bennett, Minnie Deane (P.) ...	1889	Dawson, Agnes (P.)	1889
Bevan, Elizabeth (P.)	1891	Dawson, Herbert James (T.) ...	1891
Bilbe, Annie Louisa (T.)	1890	Deeley, Effie (T.)	1891
Bindon, Lillian A. Stephanie (T.)	1892	De Paris, Constance Emily (T.)	1890
Bittleston, Annie Rebecca (T.)	1892	Doyle, Rosa H. (P.)	1888
Blandford, Annie Jane (P.) ...	1889	Dunworth, Henry (T.)	1886
Bond, Lizzie Amanda Edwards (P.)	1890	Durley, Lucy Elizabeth (P.) ...	1890
Brockelhurst, Annie (P.)	1884	Ellaby, Agnes Grace (T.)	1891
Brown, Jane Helen (T.)	1888	Elliott, Margaret (T.)	1891
Bryett, Jane (T.)	1887	Ellis, Ada Sinclair (P.)	1891
Buchanan, Kate (P.)	1890	Ellis, Ethelwyn Howard (P.) ...	1891
Buchanan, Mary (P.)	1884	Ellis, Jessie Balfour (T.)	1892
Butcher, Mary Amelia (P.) ...	1882	Fearn, Florence E. (T.)	1892
Carnes, Arthur Augustus (T.) ...	1892	Fellows, Eliza Frances (T.) ...	1891
Carpmael, Jane (P.)	1892	Fitch, Lottie (T.)	1888
Carr, Ellen Elizabeth (T.)	1892	Ford, Mary W. (T.)	1887
Carter, Margaret Helen (P.) ...	1890	Foster, Augusta Josephine (P.)	1892
Chapman, Margaret Ann (T.) ...	1891	Fowles, Bernard Wm. (P.)	1892
Chard, Frances Agnes (T.)	1892	Fredericks, Helen (T.)	1892
Charters, Margaret Alice (T.) ...	1891	Freeman, Helen Maud (T.)	1892
Cheshire, Alice Louisa (P.) ...	1885	Frewer, Frank (P.)	1892
Cochrane, Ethel (T.)	1887	Gallatly, Dora (P.)	1885
Cockburn, Louisa Jane (P.) ...	1891	Gardner, Charles (P.)	1882
Coleman, Charlotte (P.)	1892	Gilbart, Ethel (T.)	1890
Coley, Gratiana (T.)	1891	Giles, Helen Frances (P.)	1892
Cookson, Elizabeth (P.)	1884	Godfray, Marion Ida (T.)	1892
Cooper, Annie Elizabeth (T.) ...	1891	Goodridge, Melora F. (T.)	1886
Cooper, Ethel Mary (T.)	1892	Greenland, Annie Maria (P.) ...	1883
Cooper, George Wilmot (T.) ...	1890	Green, Mary (T.)	1891
Couchman, Edith Mary (P.) ...	1892	Griffiths, Bessie (P.)	1890
Court, John (T.)	1890	Gudgeon, John (P.)	1891

IN PIANOFORTE PLAYING.—*Continued.*

Guest, Mary Ellen (T.)	1889	Muller, Ada Madeline (T.)	1892
Hall, Clara (T.)	1892	Murchison, Beatrice (P.)	1884
Hartley, Annie Austin (T.)	1890	Muriel, Isabel Mary (T.)	1888
Hayes, Letitia Millie (T.)	1892	Murray, Louisa (P.)	1891
Head, Jane (T.)	1890	Musgrave, Grace Ethel (T.)	1891
Hensman, Caroline (T.)	1892	Needham, Alicia Adelaide (P.) <i>née</i>	
Heron, Joanna (T.)	1888	Montgomery (Ada)	1889
Hewins, Mabel Maria (T.)	1890	Newby, Caroline Gertrude (T.)	1887
Heywood, Hattie (T.)	1892	Norris, Ernest Edward Henry (T.)	1888
Hillier, Lucy (P.)	1891	Nunn, Elizabeth Annie (P.)	1884
Hindle, James (P.)	1884	Olson, Mary Amilie (P.)	1885
Hodgson, Emily Rose (Minna) (P.)	1892	Orellana, Belg de (P.)	1883
Hoffman, Jacob (T.)	1885	Orellana, Flora de (P.)	1882
Hollick, Clara (P.)	1888	Palliser, Sybil (P.)	1892
Holdom, Annie Eliza (T.)	1887	Pallot, Eliza (T.)	1892
Holme, Gertrude (T.)	1887	Parkes, Margaret Ashwell (P.)	1884
Horsfield, Eleanor Mercy (T.)	1886	Parnell, Mary (T.)	1886
Hudson, Emily Gertrude (T.)	1886	Parsons, Herbert Chas. (P.)	1892
Hume, Gertrude (T.)	1891	Payne, Louisa (T.)	1884
Humphries, Emily Mary (P.)	1884	Peck, Clara (P.)	1886
Huxham, Annie (T.)	1890	Phillips, Edith (T.)	1886
Ingham, Albert (T.)	1886	Potter, Mary Constance (T.)	1891
Isaac, Kate (T.)	1892	Power, Henrietta Maria (P.)	1885
James, Lilla (T.)	1892	Prince, Alfred (T.)	1891
Jennings, Edith (T.)	1892	Quick, Amy Arnoll (T.)	1890
Johnson, Feakins Alfred (P.)	1883	Quick, Ellen Mary (T.)	1887
Johnson, Mary Anne Barnes (T.)	1888	Rea, Emma Mary (T.)	1891
Joll, Emma Mary (P.)	1885	Richardson, Ada Louisa (T.)	1887
Jones, Arthur Barclay (P.)	1891	Richardson, Maud (T.)	1892
Jopling, Isabella Louisa (P.)	1885	Roberts, Mary Felicia (T.)	1892
Joste, Annie Marguerite (T.)	1891	Robson, Mary (T.)	1888
Keeble, Grace (P.)	1890	Ross, Elizabeth Frances (T.)	1889
Keene, Frederick Andrew (P.)	1891	Ross, Lillian Georgina Mattie (T.)	1891
Keep, Annie Eliza (T.)	1891	Round, Kate (T.)	1887
Knight, Hilda Mary (T.)	1891	Rowe, Geo. Middleton (P.)	1892
Langford, Samuel (T.)	1892	Rowland, Charles (P.)	1882
Lawley, Rose Harriet (T.)	1891	Sanford, Mary Gordon (P.)	1890
Lea, Louisa Kate (T.)	1889	Schwieger, Walter Frederick (P.)	1886
Lean, Edith Amy (P.)	1885	Senior, Edwin (T.)	1886
Leigh, Ada (P.)	1890	Shorland, Mary Elizabeth (P.)	1885
Le Sueur, Louisa Jane (P.)	1892	Smith, Anne Elizabeth (T.)	1888
Lewis, Lilian (P.)	1888	Smith, Rosa (T.)	1885
Linton, Alice Mary (T.)	1885	Smout, Ida (T.)	1891
Llewellyn, Kate (P.)	1882	Smyth, Isabella Stuart (P.)	1882
Lockwood, Eva (T.)	1892	Spedding, Esther Alice (P.)	1892
Lomas, William (P.)	1882	Standen, Helen Melville (T.)	1885
Louch, William (T.)	1885	Stansfield, Kate (T.)	1889
Maclean, Lottie (T.)	1886	Stephenson, Edith Gertrude (P.)	1888
McBlain, Bertha (T.)	1886	Stephenson, Lucy Eliza (P.)	1889
McKechnie, Edith C. E. (P.)	1889	Stericker, Arthur Cass (P.)	1892
Maddle, Maud Mary (T.)	1888	Strettell, Harriett A. (P.)	1885
Marsh, Mary Elizabeth (P.)	1885	Sturge, Alice Margaret (T.)	1891
Marshall, Marian Isabella (T.)	1892	Surridge, Constance E. (T.)	1892
Mattheson, Emily (P.), late Miss		Susman, Rachael (T.)	1892
Pugh	1887	Tallant, Catherine Alice (P.)	1888
May, Ethel Frances (T.)	1886	Tarbolton, Mary Susanna (T.)	1892
Mitchell, Madeline Ginder (P.)	1885	Taylor, Annie (T.)	1891
Moore, Eleanor (P.)	1888	Taylor, Martha (T.)	1890
Mossop, Lillie Louisa (P.)	1892	Tendall, Eliza (T.)	1891
Mott, Beatrice Elizabeth (T.)	1892	Thompson, Alice Naish (P.)	1882

IN PIANOFORTE PLAYING.—*Continued.*

Thomson, Elizabeth Georgina (P.)	1890	Watson, Ethel Frances (P.)	1891
Thomson, Jane Rodney (P.)	1882	Watts, Edith (T.)	1888
Threadgold, Lottie Maria (T.)	1888	Webster, Clarinda A. (P.)	1884
Tims, Clara (T.)	1887	Whipp, Edith Anice (T.)	1890
Tonge, May Severn (P.)	1890	Whitehead, Alfred Wm. (T.)	1892
Tozer, Augustus E. (P.)	1882	Whitehead, Samuel (T.)	1887
Travers, Mary (P.)	1885	Wilcockson, Elizabeth (T.)	1890
Tregillus, Beatrice Mabel (P.)	1890	Wilkins, Kate Annie (P.)	1891
Vause, Charles Wm. (T.)	1892	Wilmot, Caroline Dudley (T.)	1890
Veaco, John George (T.)	1889	Winterbottom, Fanny (T.)	1891
Wagner, Frederick (P.)	1886	Wintle, Lucy (P.)	1891
Walker, Ellen (P.)	1886	Yates, James Herbert (T.)	1891
Walker, Herbert (T.)	1886	Yorke, Marion Courtenay (T.)	1892
Wall, Emily Gertrude (T.)	1891	Young, Edith Maurice (T.)	1886

P—Performer and Teacher.

T—Teacher.

IN ORGAN PLAYING.

Allison, Malcolm	1888	Hudson, Henry	1884
Barrow, William Henry	1884	Huntley, George Frederick (Mus. Bac.)	1888
Bennett, Thomas Herbert	1891	Jones, George Evan	1888
Clarke, John Charles	1885	Mander, R. Yates	1886
Cox, W. Haydn	1886	New, Albert E.	1888
Dewberry, Frederick	1883	Oake, Alfred	1887
(Mus. Bac. Cantab.)		Sinclair, George Robertson	1887
Dudeney, Thomas James	1885	Sippel, Henry Hallvar	1884
Fliteroff, John Thomas	1888	Stocks, William Henry	1887
Hey, Arthur	1891	Tiltman, Henry Thomas	1891
Hoggett, Thomas James	1892	Vinnicombe, Edward Moxhay	1889
Hopper, Richard J. E.	1887		
(Mus. Bac. Cantab.)			

IN ORCHESTRAL INSTRUMENTS.

Ball, Reginald Vercoe (<i>Violin</i>)	1891	Kelly, Annie Elizabeth Mary (<i>Violin</i>)	1891
Barnby, Alice (P.) (<i>Harp</i>)	1892	Lavington, Amy Eleanor (<i>Harp</i>)	1889
Booth, John Richardson (P.) (<i>Violin</i>)	1892	MacDermott, Harry Stanley (T.) (<i>Violin</i>)	1892
Buffey, Thomas Goodburn (<i>Violin</i>)	1889	Milligan, Frances McGregor (P.) (<i>Violin</i>)	1892
Chartres, Emily Florence (<i>Violin</i>)	1889	Morris, Andrew (<i>Violin</i>)	1889
Dunworth, James (<i>Violin</i>)	1884	Morris, Joseph (<i>Clarinet</i>)	1889
Fricker, Minnie Mott (P.) (<i>Harp</i>)	1892	Paton, Letitia Mary (T.) (<i>Violin</i>)	1892
Gardiner, Beryl (<i>Violin</i>)	1891	Peters, Chas. Furness (P.) (<i>Violin</i>)	1892
Gray, Ellen Louisa (<i>Harp</i>)	1889	Serle, Alfred Ernest (P.) (<i>Violin</i>)	1892
Grimm, Eugen (P.) (<i>Violoncello</i>)	1888	Slocombe, Alfred John (P.) (<i>Violin</i>)	1892
Guyer, John Fisher (<i>Violin</i>)	1888	Turrell, Thos. Edward (<i>Clarinet</i>)	1882
Hughes, James Stamford (<i>Clarinet</i>)	1891		
Hunt, Hubert Walter (<i>Violin</i>)	1888		
Jones, Edward (<i>Violin</i>)	1887		

P—Performer and Teacher.

T—Teacher.

IN BAND-MASTERSHIP.

Browne, John Barrett	1882	Godfrey, Daniel Evers	1890
Evans, Christopher	1884	Miller, George	1882

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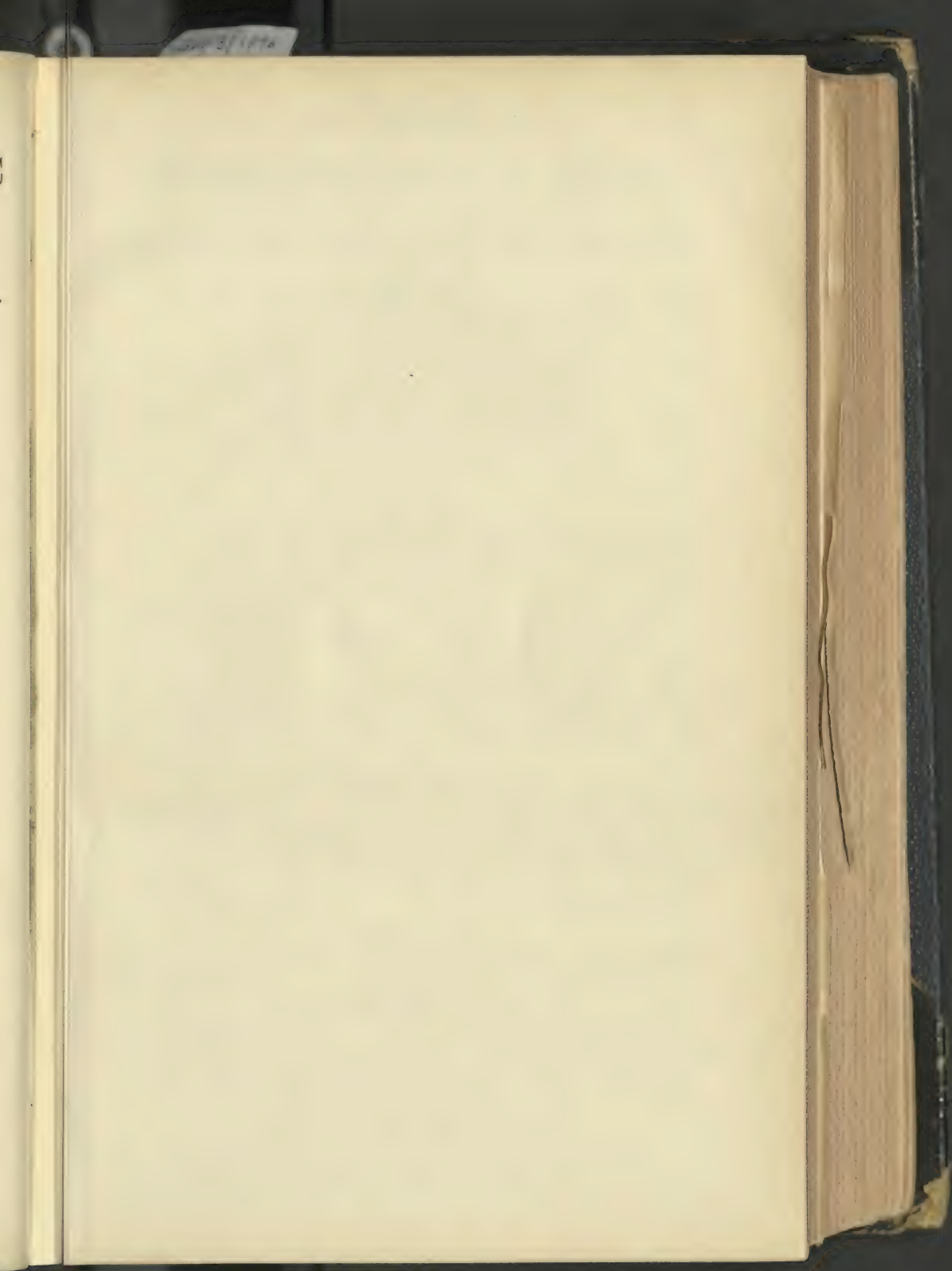
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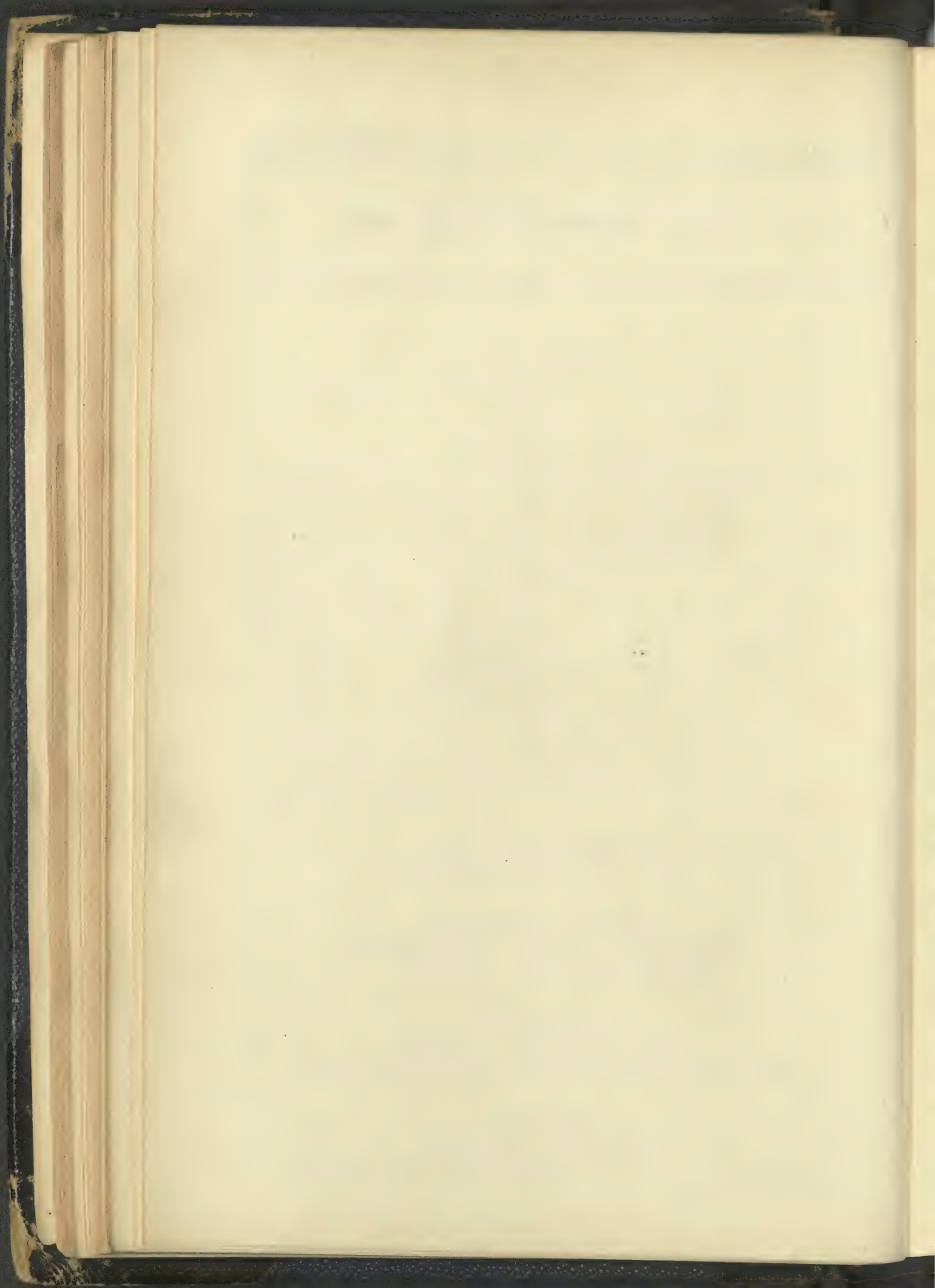
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A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886, of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

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 " Bord.
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 " Burns.
 " Burt.
 " Bussy.
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 " Coleman.

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 " Mirrieless.
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 " Thomas.

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 " Wallis.
 " Walters, John.

❖ The Orchestra. ❖

First Violins.

Mr. Frye-Parker, W. †
(Principal).
 " Antonietti.*
 Miss Byford.*
 Miss Charles.*
 " Collins.*
 Mr. Dyson.*
 Miss Easton.*
 Mr. Elliott.*
 Miss Fuchs.*
 Mr. Green.*
 " Greenhead.*
 " Hinton.*
 " Jacobi.*
 " Maney.*
 Miss Macdonald.*
 " Nott.*
 Mr. Ralph.*
 Miss Robinson, K.*
 " Reynolds.*
 " Rooke.*
 " Sayer.*
 " Turner.*
 " Williams.*

Second Violins.

Mr. Szczepanowski, L. †
(Principal).
 " Andus.*
 Miss Bennett.*
 " Burmester.*
 " Carr-Smith.*
 " Cobb.*
 " Collingwood.*
 " Cornish, M.*
 Mr. Davies.*
 Miss Durham.*
 " Henniker.*
 " Jay.*
 " Jones, E. M.*
 Mr. King.*
 Miss Maurice.*
 " Pate.*
 Mr. Saker.*

Second Violins

(continued).

Miss Stern.*
 " Sturgeon.*
 " Scruby, J.*
 " Scruby, E.*
 " Stelfox.*
 Mr. Vionnee.*
 " Winckworth.*

Violas.

Mr. Hann, W. H.
(Principal).
 Miss Clifford.*
 Mr. Dyson, A. E. †
 Miss Einhauser.*
 Mr. Hann, S. †
 " Lawrence, T.
 " Reynolds, T.
 " Revell, R.*
 " Street, G.*
 " Walenn, A.*

Violoncellos.

Mr. Howell. †
(Principal).
 " Hann, C.*
 " Gill, C. H. A. †
 Miss Hall.*
 Mr. Parker, B.*
 Miss Vernet.*
 Mr. Walenn, H.*
 " Woodward.*

Double Bases.

Mr. White, A. C.
(Principal).
 " Harper, A. E. †
 " Harper, C. †
 " Kendall, F.
 " Maney, E. F. †
 " Perkins, F. †

Flutes.

Mr. Brooks.*
 " Donnowell.*

Oboes.

Mr. Horton, G. †
 " Horton, E. C. †

Clarionets.

Mr. Egerton, P.*
 " Tunbridge, T. M.*

Bassoons.

Mr. Wotton, W. B.
 " Hunt, C. †

Horns.

Mr. Mann, T. E.
 " Williams, J.

Trumpets.

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 " Neuzerling, P. W.

Trombones.

Mr. Colton, T. C.
 " Geard, C.
 " Matt, J.

Tympani.

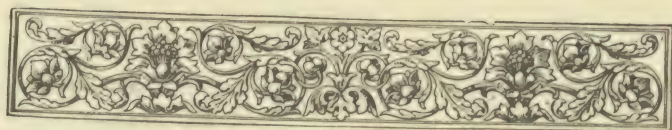
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Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.



❖ PROGRAMME. ❖

MASS IN D (First time of performance in London) ... *Dvořák.*

SEMI-CHORUS.

Sopranos—Misses BURDEN, BURNS, S. M. LEWIS, and STRATHEARN.

Contraltos—Misses A. CHILD, DAFFORNE, DORE, and DOWNES.

Tenors—Messrs. BROPHY, COLMAN, LEWIS THOMAS, and HORNCASTLE.

Basses—Messrs. ALSTON, APPLEBY, CLEMENTS, and OTTEWELL.

RONDO IN C—Two Pianofortes *Chopin.*

Miss BLANCHE SHERRARD and Miss L. MOSSOP.

SONG (MS.) "Evening" *Llewela Davies*
(Macfarren Scholar).

Miss KATE COVE.

SEXTET for Flute, Oboe, Clarinet, Bassoon and two Horns

Charles Macpherson
(Student).

Messrs. DONNAWELL, G. HORTON, P. EGERTON, WOTTON, MANN,

and WILLIAMS.

SERENADE (for Strings alone) *Volckmann.*

THE ENSEMBLE CLASS.

ROMANCE... .. "Les Perles d'Or" *Thomé.*

Miss EVELYN DOWNES.

CONCERTO IN G—Violoncello *Lindner.*

Mr. HERBERT WALENN.

SONGS { "A Contrast "
"A Spring Song" } *C. Hubert H. Parry.*

Miss GERTRUDE HUGHES,

ANDANTE } (Quintet in C minor, Op. 16)—Pianoforte, Violin, }
SCHERZO } Viola, Violoncello and Contrabass } *Goetz.*

Miss LILIAS PRINGLE, Messrs. A. HINTON, A. WALENN, H. WALENN,
and A. E. HARPER.





PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

MASS IN D (First time of performance in London) ... *Devěrák.*

SEMI-CHORUS.

Sopranos—MISSSES BURDIN, BURNS, S. M. LEWIS, AND
STRATHEARN.

Contraltos—MISSSES A. CHILD, DAFFORNE, DORE, AND
DOWNES.

Tenors—MESSRS. BROPHY, COLMAN, HORNCastle, AND
LEWIS THOMAS.

Basses—MESSRS. ALSTON, APPLEBY, CLEMENTS, AND
OTTEWELL.

KYRIE ELEISON.

Kyrie eleison ; Christe eleison ; Kyrie eleison.

GLORIA.

Gloria in excelsis Deo, et in terra pax hominibus, bonæ voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te,
Gratias agimus tibi propter magnam gloriam tuam, Domine
Deus, Rex cœlestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe ; Domine Deus, Agnus
Dei, Filius Patris, qui tollis peccata mundi, miserere nobis ; suscipe

deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, quoniam tu solus Dominus, quoniam tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

CREDO.

Credo in unum Deum, factorem cœli et terræ, visibilibus omnium et invisibilibus.

Credo in unum Dominum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de cœlis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas, et ascendit in cœlum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

Credo in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Credo in unam Sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum Baptisma in remissionem peccatorum, et vitam venturi sæculi. Amen.

SANCTUS.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt cœli et terra gloria tua.

Hosanna in excelsis.

BENEDICTUS.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

AGNUS DEI.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.

RONDO IN C—Two Pianofortes *Chopin.*

MISS BLANCHE SHERRARD AND MISS L. MOSSOP.

SONG (MS.) "EVENING" *Llewela Davies*
(Macfarren Scholar).

MISS KATE COVE.

SEE yonder, where a gem of night
Falls helpless from its heavenly height !
It is the brilliant star of Love
That thus forsakes the realms above.

And one by one the wind bereaves
The apple tree of silvery leaves :
The breezes, in their reckless play,
Spurn them with dancing feet away.

And round and round swims on the pool
The tuneful swan, so beautiful,
And ever singing, sweet and slow,
He sinks into his grave below.

It is so dreary and so dread !
The leaf is wholly witherèd,
The fallen star has flamed away,
The swan has sung his dying lay.

From the German of Heinrich Heine.

SEXTET for Flute, Oboe, Clarinet, Bassoon, and two Horns

Charles Macpherson
(Student).

MESSRS. DONNAWELL, G. HORTON, P. EGERTON, WOTTON,

MANN, AND WILLIAMS.

SERENADE (for Strings alone) *Volckmann.*

THE ENSEMBLE CLASS.

ROMANCE ... "LES PERLES D'OR" ... Thomé.

MISS EVELYN DOWNES.

ALLEZ chercher loin dans l'espace
Des perles d'or ;
Je ne veux rien de ce qui passe,
J'ai mon trésor :
C'est un doux chant de poésie,
C'est un rayon ;
Un ange qui charme ma vie,
J'aime son nom.

J'aime sa voix harmonieuse,
Son profil pur,
Son rire, sa bouche railleuse,
Son œil d'azur.
J'aime la voir sous la feuillée
D'un pas léger,
Donner à la fleur éffeuillée
Un long boiser.

Quand tout s'éveille en la nature,
Quand vient le jour,
Au ciel s'élève un long murmure,
Un chant d'amour.
Oiseaux chantez ma douce amie
Son pur rayon ;
Chantez celle qui tient ma vie,
Chantez son nom.

Allez chercher loin dans l'espace
Des perles d'or ;
Je ne veux rien de ce qui passe,
J'ai mon trésor.

Poesie de Baron de Vaux.

(Translation.)

"GEMS OF GOLD."

GO forth and seek in space remote
 For gems of gold ;
 I sigh for naught of passing joys,
 A treasure's mine :
 'Tis a sweet strain of poesy,
 A beaming ray,
 An angel bright to charm my life,
 A name beloved.

I love her voice so sweet and low,
 Her profile pure,
 Her mocking mouth, her laughter,
 And liquid eyes ;
 I love to see her in the bower
 With tripping feet,
 Bestowing on the drooping flower
 A long sweet kiss.

Then nature's world awakes from sleep
 At welcome day ;
 A murmur unto heaven ascends,
 A strain of love.
 Sing on, ye birds of my dear love,
 So bright and pure ;
 Oh ! sing of her, my joy, my life,
 Sing her sweet name.

Go forth and seek in space remote
 For gems of gold ;
 I sigh for naught of passing joys,
 A treasure's mine.

English Version by Germaine Mellor.

CONCERTO IN G—Violoncello *Lindner.*

MR. HERBERT WALENN.

SONGS { "A CONTRAST" }
 { "A SPRING SONG" } *C. Hubert H. Parry.*

MISS GERTRUDE HUGHES.

"A CONTRAST."

THE merry bird sits in the tree,
 And sings his roundelay ;
 The hart flies through the wood so free,
 Rejoicing on his way ;
 The huntsman winds his cheery horn,
 And calls his hounds amain ;
 The world is all to joyance gone
 In valley, hill, and plain.

But I, alone, must weep and mourn
 Till evening's shadows close,
 He cometh not at noon or morn
 To give my heart repose ;
 He cometh not my heart to cheer,
 For whom I long so sore ;
 Aye ! must I sorrow for my dear,
 He cometh never more.

"A SPRING SONG."

3T was a lover and his lass,
 With a hey and a ho, and a hey nonino!
 That o'er the green cornfield did pass
 In the spring-time, the only pretty ringtime,
 When birds do sing, Hey ding a ding;
 Sweet lovers love the spring.

Between the acres of the rye
 These pretty country folks would lie:
 This carol they began that hour,
 How that life was but a flow'r.

And therefore take the present time,
 With a hey and a ho, and a hey nonino!
 For love is crowned with the prime,
 In springtime, the only pretty ringtime,
 When birds do sing, hey ding a ding;
 Sweet lovers love the spring.

ANDANTE { Quintet in C minor (Op. 16)—Pianoforte, } *Goetz.*
 SCHERZO { Violin, Viola, Violoncello and Contrabass }

MISS LILIAS PRINGLE, MESSRS. A. HINTON, A. WALENN,

H. WALENN, AND A. E. HARPER.

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Maslin, Mrs. Victor	1	1	0			
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Marshall, J., Esq.				10	10	0
Marter, Mrs.	1	1	0			
Martin, Miss Annie J., A.R.A.M.	1	1	0			
Merchant Taylors' Company				21	0	0
Merton, Zachary, Esq.	1	1	0			
Metzler and Co., Messrs.				2	2	0
Middlesex Choral Union				10	10	0
Moore, Arthur C., Esq.	1	1	0			
Morgan, Frederick, Esq.	1	1	0			
Morland, Sir F., Bart.				36	15	0
Morton, E., Esq., A.R.A.M.	1	1	0			
Needham, Dr. Joseph	1	1	0			
Nettlefold, Mrs. F.	2	2	0			
Novello, Ewer and Co., Messrs.	5	5	0			
Nunn, J. H., Esq. (Penzance), R.A.M.	1	1	0			
O'Brien, James, Esq.				12	12	0
O'Leary, Arthur, Esq., R.A.M.	1	1	0			
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0			
Oswald, Arthur, Esq., R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions		
	£	s.	d.	£	s.	d.
Pagden, Mrs.	1	1	0			
Parry, Dr. C. Hubert H.	2	2	0			
Peach, Miss	1	1	0			
Peacock, Thos., Esq.	1	1	0			
Perrott, Mrs.	1	1	0			
Pitman, F., Esq.	1	1	0			
Pitman, Mrs.	1	1	0			
Pollock, A. G., Esq.	1	1	0			
Prentice, T. Ridley, Esq., A.R.A.M.	1	1	0			
Price, F. W., Esq.	1	1	0			
Prince, Miss... ..	1	1	0			
Purvis, Thos., Esq. ..	1	1	0			
Puzey, Miss Fanny H.	1	1	0			

Ralston, W. R. S., Esq. (deceased)				12	12	0
Randegger, Cave. A., Hon. R.A.M.	1	1	0			
Read, J. F. H., Esq., J.P.... ..	1	1	0			
Reed, Miss Florence A.	1	1	0			
Regan, Chas. J., Esq., A.R.A.M.	1	1	0			
Richards, Miss Florence B.	2	2	0			
Robertson, Miss				12	12	0
Robinson, Miss Winifred, A.R.A.M.	1	1	0			
Rose, H. R., Esq., A.R.A.M.	1	1	0			
Rose, Mrs., A.R.A.M.	1	1	0			
Rothschild, Alfred de, Esq.	10	10	0			
Rutson, John, Esq.	3	3	0			

Schloesser, C. W. Adolph, Esq., Hon. R.A.M.	1	1	0			
Shakespeare, W., Esq., R.A.M.	1	1	0			
Sherrington, Madame Lemmens, Hon. R.A.M.	2	2	0			
Smith, Right Hon. W. H., M.P. (deceased)				12	12	0
Smith, R. Horton, Esq., Q.C.	2	2	0			
Smith, Miss Edith	2	2	0			
Snook, Miss (deceased)				26	5	0
Sparrow, Charles E., Esq.... ..	2	2	0			
Speer, Charlton T., Esq., A.R.A.M.	1	1	0			
Speer, Wm. H., Esq.				26	5	0
Stainer, Prof. Sir John, Mus.D. Oxon., Hon. R.A.M.	1	1	0			
Stapley, Sir Harry	1	1	0			
Steel, Miss Kate, A.R.A.M.	1	1	0			
Steggall, Dr. C., R.A.M.	1	1	0			
Stephens, Mrs.	2	2	0			
Sullivan, Sir Arthur S., R.A.M.	2	2	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Thomas John, Esq., R.A.M.	1	1	0			
Thompson, Lady, R.A.M.				5	5	0
Threlfall, Charles, Esq.	2	2	0			
Threlfall, Thos., Esq.	10	10	0			
Tietjens, Mlle. (deceased)				7	8	0
Timothy, H. J., Esq.	1	1	0			
Titterton, Miss E. E.	1	1	0			
Treherne, Geo. G. T., Esq.	2	2	0			
Trevor, The Lord				5	5	0
Troup, Miss				12	12	0
Turner, Mrs. Ernest	1	1	0			

Vincent, Sir William	1	1	0			
Vyvyan, Sir R. R., Bart. (deceased)				36	15	0

Walker, F., Esq., Hon. R.A.M.	1	1	0			
Walmisley, Miss A. E. V.	1	1	0			
Ward, Miss H.	1	1	0			
Waterlow, Philip H., Esq.				5	5	0
Watson, Sir Thomas, Bart.				10	10	0
Webb, Sir Henry, Bart. (deceased)				105	0	0
Wellington, The Duke of				12	12	0
Westlake, F., Esq., R.A.M.	1	1	0			
Westminster, The Duke of	5	0	0			
Westmorland, Earl of				10	0	0
Westmorland, The Dowager Countess of				39	18	6
Wheeldon, G., Esq., R.A.M.	1	1	0	2	2	0
White, A. C., Esq., Hon. R.A.M.	1	1	0			
White, Mrs. Meadows (deceased)				50	0	0
White, F. Meadows, Esq., Q.C.	5	5	0			
Williams, Miss Greta, A.R.A.M.	1	1	0			
Willoughby, The Dowager Lady				3	3	0
Wilson, Miss Hilda, A.R.A.M.	1	1	0			
Wilton, Earl of (deceased)				25	0	0
Wingham, T., Esq., R.A.M. (deceased)	1	1	0			
Wood, Miss	1	1	0			
Wrigley, John, Esq., R.A.M.	1	1	0			

Zimmermann, Miss Agnes, R.A.M.	2	2	0			
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THE PROFESSORS OF THE ROYAL ACADEMY OF MUSIC (1868)	629	10	6			
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The following Contributions have been received towards a

Reserve Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	50	0	0
Moorsom, Mrs.... ..	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Sparrow, Chas. E., Esq.	3	14	0

Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female or Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £10 10s., which is appropriated towards the cost of a year's instruction in the Academy.

The next competition will be for Female Candidates.

TRUSTEES :

W. H. CUMMINGS, J. F. H. READ, and the PRINCIPAL.

Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will be for Female Candidates.

TRUSTEES :

F. CORDER, W. H. CUMMINGS, and F. WALKER.

Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to

WILLIAM STERNDALÉ BENNETT, Kt., M.A. et Mus.D. Cantab.,
D.C.L. Oxon., R.A.M. (1816—1875);

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held in April, 1894.

TRUSTEES :

WALTER MACFARREN, ARTHUR O'LEARY, and H. R. EYERS.

Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSYNÉ PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

TRUSTEES :

A. RANDEGGER, CHAS. E. SPARROW, J. H. EVANS, and the PRINCIPAL.

Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),

Composer, Organist of St. Paul's Cathedral, and Professor in the Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The next competition will be held in December, 1893.

TRUSTEES :

SIR JOHN STAINER, M. E. WESLEY, and H. GOSS.

Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of

SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

TRUSTEES :

SIR G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,
and the PRINCIPAL.

John Thomas Welsh Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS

(Pencerdd Gwalia), Harpist to the Queen, 1883.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by instrumentalists, and will be held on July 27, 1893.

TRUSTEES:

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the
PRINCIPAL.

Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Female Candidates in September, 1893.

TRUSTEES:

JOHN CLARKE CROSTHWAITE McCaul, G. A. OSBORNE,
and the PRINCIPAL.

Sainton=Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

TRUSTEES :

WALTER MACFARREN, W. F. LOW, EDWARD LLOYD, and

CHARLES SANTLEY.

Liszt Scholarship.

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local

or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897, preceded by the Literary Examination.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

Bache Scholarship.

Supplementary to and incorporated with the LISZT SCHOLARSHIP.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M. ;

Mus. Doc. Cantab., Mus. Doc. Oxon., et Mus. Doc. Dub. ;

Professor of Music at the University of Cambridge; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over, or otherwise deal with at their discretion, to the holder of the Scholarship any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the
PRINCIPAL.

Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The Competition for the above Scholarship took place on the 25th October, 1892.

Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON.

Professor of the Violin at the Royal Academy of Music,
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit Candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship Fund is subject to fluctuations. For the first year it will be about £31; for succeeding years, about £24. The next Competition will take place in March, 1896.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),
Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, is in course of foundation, particulars of which will be duly announced.

The holder of any of the above Scholarships or Exhibitions will, during the tenure of the same, be ineligible to compete for any other Scholarship.

In all cases the Scholar will be examined periodically, and if he or she does not give satisfactory proof of progress, shall forfeit the Scholarship, whereupon another Scholar will be elected for the remainder of the period.

MEMORIAL PRIZES.

Sterndale Bennett Prize.

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and it is awarded to the one who may be judged to play best a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

Parepa-Rosa Prize.

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

Charles Lucas Prize.

A Silver Medal, from a design from T. Woolner, R.A., founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and it is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

Llewelyn Thomas Prize.

The gift of HENRY EVILL, Esq., in memory of
LLEWELYN THOMAS, M.D., Brussels,
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, to be awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.

Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

Hine Gift.

The bequest of Miss MARY HINE (D. 1880).

The amount is £12, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.

Sainton=Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Scholarship is eligible to compete for the prize.

Leslie Crotty Prize.

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

Charles Santley Prize.

(REVIVED.)

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late
ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will

have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and to Baritones and Basses, in alternate years.

Louisa Hopkins Memorial Prize.

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

Robert Cocks & Co. Prizes.

The gift of Messrs. ROBERT COCKS & Co.

Two Prizes of 10 Guineas each will be competed for annually by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management. The first Competition for Females took place 17th December, 1892, and for Males 27th March, 1893.

James Tubbs Prize.

A gold-mounted Violin Bow, of their own manufacture, is presented annually by Messrs. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

Silvani and Smith Prize.

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

* * * *The holders of any of these Memorial Prizes will not be admissible to a future competition on the same subject.*

Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1893.

Joseph Maas Memorial Prize.

This prize shall be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES:

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL

Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 10 Guineas will be competed for during April annually by Male or Female Candidates who shall not have already won any Scholarship, Exhibition, or Prize for Composition. On the first occasion the Prize was awarded for the best composition of an Andante and Scherzo for Violin and Pianoforte.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS are awarded for principal Studies, for Harmony, and for Elocution, and Books for Languages, at the Annual Examinations, to deserving pupils who have been studying in the Academy throughout the current academical year.

Applications for the admission of Students to be made to the Secretary, at the Academy, from whom all particulars may be obtained, and by whom Subscriptions—either to the funds of the Academy or to those of the Westmorland, Sir John Goss, Thalberg, or Henry Smart Scholarships—will be received.

The Committee of Management desire to draw the attention of Fellows and Associates to the many privileges which they enjoy, and confidently invite those who do not already contribute to the Institution to become Annual Subscribers.

EXAMINATION INDEPENDENT OF ACADEMY TEACHING.

The Metropolitan Examination of Musical Composers or Performers, and Teachers.

This is held in London, in the months of December and January. Successful Candidates are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M., and receive diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. Names of Candidates must be sent to the Secretary on or before October 22nd next preceding the Examination. The Syllabus, containing full particulars, may be had on application to the Secretary.

Licentiates of the Royal Academy of Music.

IN COMPOSITION.

Arkwright, Marian Ursula (T.)	...	...	...	...	...	...	...	...	...	1889
Barber, Edwin Masterman (T.)	...	...	...	...	...	...	...	...	...	1887
Bellamy, Catherine A. (T.)	...	...	...	...	...	...	...	...	...	1887
Bingley, Rev. John Thomas (T.)	...	...	...	...	...	...	...	...	...	1889
Clark, Windeyer (T.)	...	...	...	...	...	...	...	...	...	1889
Curtis, Millie (T.)	...	...	...	...	...	...	...	...	...	1889
Dixon, Emily C. (T.)	...	...	...	...	...	...	...	...	...	1887
Ewer, D. C. Wilson (T.)	...	...	...	...	...	...	...	...	...	1887
Fliteroff, John Thomas (T.)	...	...	...	...	...	...	...	...	...	1888
Grant, Emily Bessie, Mus. Bac. Oxon. (T.)	...	...	...	...	...	...	...	...	...	1889
Havelock, George (T.)	...	...	...	...	...	...	...	...	...	1888
James, Frederick, Mus. Bac. Cantab. (C.)	...	...	...	...	...	...	...	...	...	1889
Merrick, Frank (T.)	...	...	...	...	...	...	...	...	...	1886
Parkes, David (T.)	...	...	...	...	...	...	...	...	...	1891
Powell, Owen Henry (T.)	...	...	...	...	...	...	...	...	...	1889
Rowe, Richard Ingleton (T.)	...	...	...	...	...	...	...	...	...	1890
Smith, Blanche (T.)	...	...	...	...	...	...	...	...	...	1893
Steven, Alexander (T.)	...	...	...	...	...	...	...	...	...	1893
Turton, Mary Agnes (T.)	...	...	...	...	...	...	...	...	...	1888
Tutt, William Henry, Mus. Bac. Cantab. (C.)	...	...	...	...	...	...	...	...	...	1883
Whitfield, Alice (T.)	...	...	...	...	...	...	...	...	...	1892

C—Composer and Teacher.

T—Teacher.

IN SINGING.

Ackerley, Sarah Ellen (T.)	...	1889	Dobbie, Elizabeth Anne (P.)	...	1892
Booker, Mary Louisa (P.)	...	1891	Drew, Rosa (Elementary Singing)	...	1889
Brooks, Amy H. (T.)	...	1887	Dunkley, Frances E. (T.)	...	1888
Brown, Meredith (T.)	...	1885	Dyson, W. Mann (T., English Singing)	...	1884
Buchanan, Jeanie (T.)	...	1885	Frost, Amy Ann Eliza (P., English Singing)	...	1892
Bury, Benjamin (P.)	...	1893	Fusselle, Kate (P.)	...	1884
Clark, William (P.)	...	1886	Gane, Marie (T.)	...	1893
Cohen, Amelia (T.)	...	1893	George, Isabel (P.)	...	1884
Coulthard, Matilda (T., English Singing)	...	1892	Glover-Eaton, Frances Sarah (T.)	...	1890
Cross, Blanche (T.)	...	1893	Gould, Louie A. J. (P. and T.)	...	1886
Curtis, Alice (P.)	...	1893	Graves, Frank Scott (T.)	...	1889
Denning, Amey Murray (T.)	...	1893	Graves, Henry (T.)	...	1890
Devonshire, Amy Blanche (T., English Singing)	...	1892	Harker, Elsie (P.)	...	1893

IN SINGING.—Continued.

Harvey, Louisa (T.)	1884	Picot, Joshua (P.)	1890
Hyde, Fredk. Charles Field (T.)	1892	Pitt, Robert John (T.)	1889
Jones, Edith Emily (P.)	1890	Shapcott, Frederick John (T.)	1891
Joyce, Jane (Elementary Singing)	1889	Sinkinson, Irene (P.) (Inez San	
Kendall, Harriett (T.)	1893	Carolo)	1893
Leeds, Bessie Mary (T.)	1889	Spencer, Lizzie Clara (P.)	1893
Marshall, Florence (T.)	1890	Sunman, Henry (P.)	1886
Mason, William (T., English		Tabram, Mary Elizabeth (T.)	1891
Singing)	1885	Vernay, Anne (T.)	1891
May, Mary Louisa (T.)	1890	Vickers, Georgina Rebecca (T.,	
McFarlane, Harriet (T.)	1889	English Singing)	1892
Michie, Pattie (T.)	1888	Wilkinson, Rev. Wm. Farley (T.)	1887
Morris, Margaret (T.)	1886	Willis, Louisa Emilie (T., English	
Moss, Arthur William (T.)	1889	Singing)	1892
Pearce, Lily (T.)	1891		

P—Performer.

T—Teacher.

IN PIANOFORTE PLAYING.

Abraham, Evelena (P.)	1888	Butler, Ellen Maria (T.)	1893
Adam, Lily (T.)	1890	Carey, Lilian Rosa (T.)	1893
Amy, Alfred (P.)	1887	Carnes, Arthur Augustus (T.)	1892
Andrew, Ada Mary (T.)	1893	Carpmael, Jane (P.)	1892
Applin, May (T.)	1886	Carr, Ellen Elizabeth (T.)	1892
Atkins, Elizabeth (T.)	1892	Carter, Margaret Helen (P.)	1890
Atkins, Mabel (T.)	1893	Chapman, Margaret Ann (T.)	1891
Atterbury, Ethel T.	1885	Chard, Frances Agnes (T.)	1892
Aubin, Nellie E. (P.)	1887	Charters, Margaret Alice (T.)	1891
Aubin, Susie Roof (P.)	1891	Chesshire, Alice Louisa (P.)	1885
Ayers, Helen (P.)	1884	Cochrane, Ethel (T.)	1887
Bacon, Frances Emma (T.)	1893	Cockburn, Louise Jane (P.)	1891
Barnaby, Helen (T.)	1893	Coleman, Charlotte (P.)	1892
Barnard, Florence Gertrude (T.)	1893	Coley, Gratiana (T.)	1891
Barnard, Louisa (P.)	1886	Colles, Annie (T.)	1893
Barraud, Helen Margaret (T.)	1891	Cookson, Elizabeth (P.)	1884
Bartlett, Emily (T.)	1892	Cooper, Annie Elizabeth (T.)	1891
Basnett, Marian (T.)	1893	Cooper, Ethel Mary (T.)	1892
Bates, Joseph (T.)	1885	Cooper, George Wilmot (T.)	1890
Beadle, Dorothea Mary (T.)	1893	Cooper, Helen Gertrude (T.)	1893
Beardwell, Edith Emma (T.)	1892	Couchman, Edith Mary (P.)	1892
Beaumont, Letitia (née Spurr) (T.)	1892	Court, John (T.)	1890
Bellamy, Catherine A. (P.)	1884	Cover-Cover, Elizabeth (P.)	1884
Bentley, Emma Jane (T.)	1885	Cox, Alice Helena (P.)	1887
Bennett, Minnie Deane (P.)	1889	Cox, Annie Hake Hammond (P.)	1883
Bevan, Elizabeth (P.)	1891	Crabtree, Hannah (T.)	1892
Bilbe, Annie Louisa (T.)	1890	Crankshaw, Mabel Franceys (P.)	1892
Bindon, Lilian A. Stephanie (T.)	1892	Crewes, Jessie Paynter (T.)	1892
Bittleston, Annie Rebecca (T.)	1892	Crisp, Annie Magner (P.)	1892
Black, Helena Hume (T.)	1893	Critchfield, Harriet (T.)	1891
Blandford, Annie Jane (P.)	1889	Crompton, Clara Katharine (T.)	1889
Boden, Ada Lydia (T.)	1893	Cross, Ethel (T.)	1892
Bond, Lizzie Amanda Edwards (P.)	1890	Croxall, Annie Theresa (T.)	1892
Broadhurst, Bertha (T.)	1893	Crummack, Maud Harker (T.)	1891
Brockelhurst, Annie (P.)	1884	Cuthbert, Minnie (T.)	1889
Brown, Jane Helen (T.)	1888	Davey, Francis Saunders (P.)	1891
Bryett, Jane (T.)	1887	Davies, Evelyn Harriot (T.)	1886
Buchanan, Kate (P.)	1890	Davis, Margaret (T.)	1891
Buchanan, Mary (P.)	1884	Dawes, Agnes (T.)	1892
Butcher, Mary Amelia (P.)	1882	Dawson, Agnes (P.)	1889

IN PIANOFORTE PLAYING.—Continued.

Dawson, Herbert James (T.)	1891	Hume, Gertrude (T.)	1891
Deeley, Effie (T.)	1891	Humphries, Emily Mary (P.)	1884
Doyle, Rosa H. (P.)	1888	Ingham, Albert (T.)	1886
Dunworth, Henry (T.)	1886	Isaac, Kate (T.)	1892
Durley, Lucy Elizabeth (P.)	1890	James, Lilla (T.)	1892
Ellaby, Agnes Grace (T.)	1891	Jefferson, Rebecca (T.)	1893
Elliott, Margaret (T.)	1891	Jennings, Edith (T.)	1892
Ellis, Ada Sinclair (P.)	1891	Johnson, Ellen Ruth (T.)	1893
Ellis, Ethelwyn Howard (P.)	1891	Johnson, Feakins Alfred (P.)	1883
Ellis, Jessie Balfour (T.)	1892	Johnson, Mary Anne Barnes (T.)	1888
Ereaut, Arabella Susette (P.)	1893	Joll, Emma Mary (P.)	1885
Fearn, Florence E. (T.)	1892	Jones, Arthur Barclay (P.)	1891
Fellows, Ediza Frances (T.)	1891	Jopling, Isabella Louisa (P.)	1885
Fitch, Lottie (T.)	1888	Joste, Annie Marguerite (T.)	1891
Ford, Mary W. (T.)	1887	Keats, Florence Jane (T.)	1893
Foster, Augusta Josephine (P.)	1892	Keeble, Grace (P.)	1890
Fowler, William Ernest (P.)	1893	Keene, Frederick Andrew (P.)	1891
Fowles, Bernard Wm. (P.)	1892	Keep, Annie Eliza (T.)	1891
Fredericks, Helen (T.)	1892	Kelly, Lillian (T.)	1893
Freeman, Helen Maud (T.)	1892	Kirby, Jeannie (T.)	1893
Frewer, Frank (P.)	1892	Knight, Hilda Mary (T.)	1891
Gallatly, Dora (P.)	1885	Langford, Samuel (T.)	1892
Gardner, Charles (P.)	1882	Lawley, Rose Harriet (T.)	1891
Gilbart, Ethel (T.)	1890	Lea, Louisa Kate (T.)	1889
Giles, Helen Frances (P.)	1892	Lean, Edith Amy (P.)	1885
Godfray, Marion Ida (T.)	1892	Leigh, Ada (P.)	1890
Goodridge, Melora F. (T.)	1886	Le Sueur, Louisa Jane (P.)	1892
Green, Mary (T.)	1891	Lewis, Caroline Sarah (P.)	1893
Greenland, Annie Maria (P.)	1883	Lewis, Georgina Adeline (T.)	1893
Gregory, Adeline Constance Lauretta (T.)	1893	Lewis, Lilian (P.)	1888
Griffiths, Bessie (P.)	1890	Linton, Alice Mary (T.)	1885
Groocock, Edward William (T.)	1893	Llewellyn, Kate (P.)	1882
Gudgeon, John (P.)	1891	Lockwood, Eva (T.)	1892
Guest, Mary Ellen (T.)	1889	Lomas, William (P.)	1882
Hall, Alice Maud (T.)	1893	Longley, Annie S. (T.)	1893
Hall, Clara (T.)	1892	Louch, William (T.)	1885
Hall, Mary Parker (T.)	1893	Maclean, Lottie (T.)	1886
Harris, Grace Ethel (T.)	1893	McBlain, Bertha (T.)	1886
Hartley, Annie Austin (T.)	1890	McKechnie, Edith C. E. (P.)	1893
Haselden, Theresa Julia (P.)	1893	Maddie, Maud Mary (T.)	1888
Hayes, Letitia Millie (T.)	1892	Marsh, Mary Elizabeth (P.)	1885
Head, Jane (T.)	1890	Marshall, Marian Isabella (T.)	1892
Hemmerde, Amy Gertrude (T.)	1893	Mattheson, Emily (P.), late Miss Pugh	1887
Hemmings, Clara Jane (T.)	1893	May, Ethel Frances (T.)	1886
Hensman, Caroline (T.)	1892	May, Mary Louisa (T.)	1893
Heron, Joanna (T.)	1888	Mills, Ellen (T.)	1893
Hewins, Kate (T.)	1893	Mitchell, Madeline Ginder (P.)	1885
Hewins, Mabel Maria (T.)	1890	Moore, Eleanor (P.)	1888
Hexham, Annie (T.)	1890	Mossop, Lillie Louisa (P.)	1892
Heywood, Hattie (T.)	1892	Mott, Beatrice Elizabeth (T.)	1892
Hillier, Lucy (P.)	1891	Muller, Ada Madeline (T.)	1892
Hindle, James (P.)	1884	Murchison, Beatrice (P.)	1884
Hodgson, Emily Rose (Minna) (P.)	1892	Muriel, Isabel Mary (T.)	1888
Hoffman, Jacob (T.)	1885	Murray, Louisa (P.)	1891
Hollick, Clara (P.)	1888	Musgrave, Grace Ethel (T.)	1891
Holdom, Annie Eliza (T.)	1887	Needham, Mrs. Alicia Adelaide (P.) née Montgomery (Ada)	1889
Holme, Gertrude (T.)	1887	Newby, Caroline Gertrude (T.)	1887
Horsfield, Eleanor Mercy (T.)	1886		
Hudson, Emily Gertrude (T.)	1886		

IN PIANOFORTE PLAYING.—Continued.

Nisbet, James (T.)	1893	Stephenson, Edith Gertrude (P.)	1888
Noek, Clara Matilda (T.)	1893	Stephenson, Lucy Eliza (P.)	1889
Norris, Ernest Edward Henry (T.)	1888	Stericker, Arthur Cass (P.)	1892
Nunn, Elizabeth Annie (P.)	1884	Stow, Elsie Laura (T.)	1893
Olson, Mary Amilie (P.)	1885	Strettell, Harriett A. (P.)	1885
Orellana, Belgly de (P.)	1883	Sturge, Alice Margaret (T.)	1891
Orellana, Flora de (P.)	1882	Surridge, Constance E. (T.)	1892
Palliser, Sybil (P.)	1892	Susman, Rachael (T.)	1892
Pallot, Eliza (T.)	1892	Tallant, Catherine Alice (P.)	1888
Paris, Emily de (P.)	1890	Tapp, Georgiana Constance Mabel	
Parkes, Margaret Ashwell (T.)	1884	(T.)	1893
Parnell, Mary (T.)	1886	Tarbolton, Mary Susanna (T.)	1892
Parsons, Herbert Chas. (P.)	1892	Taylor, Annie (T.)	1891
Payne, Louisa (T.)	1884	Taylor, Martha (T.)	1890
Peat, Florence Stuart (T.)	1893	Tendall, Eliza (T.)	1891
Pechell, Laura (T.)	1893	Thompson, Alice Naish (P.)	1882
Peck, Clara (P.)	1886	Thomson, Elizabeth Georgina (P.)	1890
Percival, Edith (P.)	1893	Thomson, Jane Rodney (P.)	1888
Phillips, Edith (T.)	1886	Threadgold, Lottie Maria (T.)	1882
Poole, Ethel Bronwen (T.)	1893	Timms, Mary White (T.)	1893
Pope, Rose Kelway (T.)	1893	Tims, Clara (T.)	1887
Potter, Mary Constance (T.)	1891	Tonge, May Severn (P.)	1890
Power, Henrietta Maria (P.)	1885	Tozer, Augustus E. (P.)	1882
Prince, Alfred (T.)	1891	Travers, Mary (P.)	1885
Quick, Amy Arnoll (T.)	1890	Tregillus, Beatrice Mabel (P.)	1890
Quick, Ellen Mary (T.)	1887	Vause, Charles Wm. (T.)	1892
Rea, Emma Mary (T.)	1891	Veaco, John George (T.)	1889
Redfern, Florence Jerram (T.)	1893	Wagner, Frederick (P.)	1886
Richardson, Ada Louisa (T.)	1887	Walker, Ellen (P.)	1886
Richardson, Maud (T.)	1892	Walker, Herbert (T.)	1886
Roberts, Mary Felicia (T.)	1892	Wall, Emily Gertrude (T.)	1891
Robson, Mary (T.)	1888	Watson, Ethel Frances (P.)	1891
Ross, Elizabeth Frances (T.)	1889	Watts, Edith (T.)	1888
Ross, Lillian Georgina Mattie (T.)	1891	Webster, Clarinda A. (P.)	1884
Round, Kate (T.)	1887	Whipp, Edith Anice (T.)	1890
Rowe, Geo. Middleton (P.)	1892	Whitehead, Alfred Wm. (T.)	1892
Rowland, Charles (P.)	1882	Whitehead, Samuel (T.)	1887
Sanford, Mary Gordon (P.)	1890	Wilcockson, Elizabeth (T.)	1890
Schwier, Walter Frederick (P.)	1886	Wilkins, Kate Annie (P.)	1891
Senior, Edwin (T.)	1886	Williams, Annie Maria (T.)	1893
Sharpe, George Frederic (T.)	1893	Wilmot, Caroline Dudley (T.)	1890
Sharples, Thomas (T.)	1893	Wilmot, Caroline Dudley (T.)	1891
Shorland, Mary Elizabeth (P.)	1885	Winterbottom, Fanny (T.)	1891
Smith, Anne Elizabeth (T.)	1888	Wintle, Lucy (P.)	1891
Smith, Rosa (T.)	1885	Woodyatt, Florence Lilian (T.)	1893
Smout, Ida (T.)	1891	Wright, Margaret Annie (T.)	1893
Smyth, Isabella Stuart (P.)	1882	Wright, Margaret May (P.)	1893
Spedding, Esther Alice (P.)	1892	Yates, James Herbert (T.)	1891
Standen, Helen Melville (T.)	1885	Yorke, Marion Courtenay (T.)	1892
Stansfield, Kate (T.)	1889	Young, Edith Maurice (T.)	1886
Stanswood, Florence (P.)	1893	Zwinger, Edith Mary (T.)	1893

P—Performer and Teacher.

T—Teacher.

IN ORGAN PLAYING.

Allison, Malcolm	1888	Cox, W. Haydn	1886
Barrow, William Henry	1884	Dewberry, Frederick	1883
Bennett, Thomas Herbert	1891	(Mus. Bac. Cantab.)	
Clarke, John Charles	1885	Dudeney, Thomas James	1885

IN ORGAN PLAYING—Continued.

Fliteroff, John Thomas	1888	Mander, R. Yates	1886
Hey, Arthur	1891	Mountford, Franklin James ...	1893
Hoggett, Thomas James	1892	New, Albert E.	1888
Hopper, Richard J. E.	1887	Oake, Alfred	1887
(Mus. Bac. Cantab.)		Sinclair, George Robertson ...	1887
Hudson, Henry	1884	Sippel, Henry Hallyar	1884
Huntley, George Frederick (Mus. Bac.)	1888	Stocks, William Henry	1887
Jones, George Evan	1888	Tiltman, Henry Thomas	1891
		Vinnicombe, Edward Moxhay ...	1889

IN ORCHESTRAL INSTRUMENTS.

Ball, Reginald Vercoe (<i>Violin</i>) ...	1891	Jones, Edward (<i>Violin</i>)	1887
Barnby, Alice (P.) (<i>Harp</i>)	1892	Kelly, Annie Elizabeth Mary (<i>Violin</i>)	1891
Booth, John Richardson (P.) (<i>Violin</i>)	1892	Lavington, Amy Eleanor (<i>Harp</i>)	1889
Buffey, Thomas Goodburn (<i>Violin</i>)	1889	MacDermott, Harry Stanley (T.) (<i>Violin</i>)	1892
Cass, William Hy. (P.) (<i>Violin</i>)	1893	Milligan, Frances McGregor (P.) (<i>Violin</i>)	1892
Chartres, Emily Florence (<i>Violin</i>)	1889	Morris, Andrew (<i>Violin</i>)	1889
Dunworth, James (<i>Violin</i>)	1884	Morris, Joseph (<i>Clarinet</i>)	1889
Fricker, Minnie Mott (P.) (<i>Harp</i>)	1892	Paton, Letitia Mary (T.) (<i>Violin</i>)	1892
Gardiner, Beryl (<i>Violin</i>)	1891	Peters, Chas. Furness (P.) (<i>Violin</i>)	1892
Gray, Ellen Louisa (<i>Harp</i>)	1889	Serle, Alfred Ernest (P.) (<i>Violin</i>)	1892
Grimm, Eugen (P.) (<i>Violoncello</i>)	1888	Slocombe, Alfred John (P.) (<i>Violin</i>)	1892
Guyer, John Fisher (<i>Violin</i>)	1888	Turrell, Thos. Edward (<i>Clarinet</i>)	1882
Hughes, James Stamford (<i>Clarinet</i>)	1891		
Hunt, Hubert Walter (<i>Violin</i>)	1888		

P—Performer and Teacher.

T—Teacher.

IN BAND-MASTERSHIP.

Browne, John Barrett	1882	Miller, George	1882
Evans, Christopher	1884	Thomas, Charles	1893
Godfrey, Daniel Evers	1890		

The last day on which names and exercises can be received
will be Monday, October 23, 1893.

ROYAL ACADEMY OF MUSIC,
TENTERDEN STREET, HANOVER SQUARE,
June, 1893.

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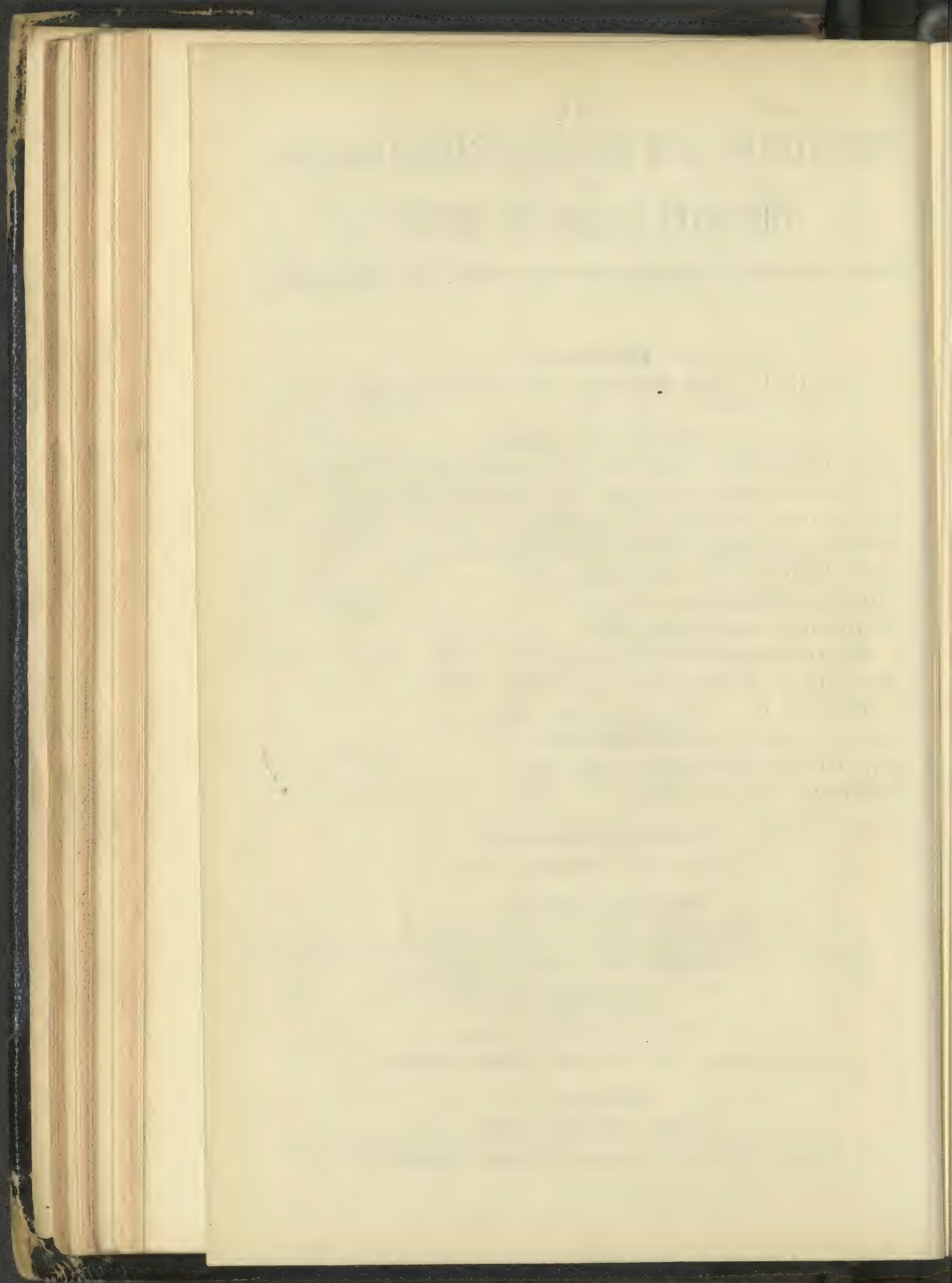
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EXTRACT FROM THE BYE-LAWS OF
THE ROYAL ACADEMY OF MUSIC,

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886, of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

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First Violins.

Mr. Frye-Parker, W. †
(Principal).
 " Antonietti.*
 Miss Byford.*
 Miss Charles.*
 " Collins.*
 Mr. Dyson.*
 Miss Easton.*
 Mr. Elliott.*
 Miss Fuchs.*
 Mr. Green.*
 " Greenhead.*
 " Hinton.*
 " Jacobi.*
 " Maney.*
 Miss Macdonald.*
 " Nott.*
 Mr. Ralph.*
 Miss Robinson, K.*
 " Reynolds.*
 " Rooke.*
 " Sayer.*
 " Turner.*
 " Williams.*

Second Violins.

Mr. Szczepanowski, L. †
(Principal).
 " Audus.*
 Miss Bennett.*
 " Burmester.*
 " Carr-Smith.*
 " Cobb.*
 " Collingwood.*
 " Cornish, M.*
 Mr. Davies.*
 Miss Durham.*
 " Henniker.*
 " Jay.*
 " Jones, E. M.*
 Mr. King.*
 Miss Maurice.*
 " Pate.*
 Mr. Saker.*

Second Violins *(continued).*

Miss Stern.*
 " Sturgeon.*
 " Scruby, J.*
 " Scruby, E.*
 " Stelfox.*
 Mr. Vionnee.*
 " Winckworth.*

Violas.

Mr. Hann, W. H.
(Principal).
 Miss Clifford.*
 Mr. Dyson, A. E. †
 Miss Einhauser.*
 Mr. Reynolds, T.
 " Revell, R.*
 " Street, G.*
 " Walenn, A.*
 " Channell, H. †
 " Waud, W. V. †

Violoncellos.

Mr. Howell. †
(Principal).
 " Hann, C.*
 " Gill, C. H. A. †
 Miss Hall.*
 Mr. Parker, B.*
 Miss Vernet.*
 Mr. Walenn, H.*
 " Woodward.*

Double Basses.

Mr. White, A. C.
(Principal).
 " Harper, A. E. †
 " Harper, C. †
 " Kendall, F.
 " Maney, E. F. †
 " Perkins, F. †
 " Griffiths, W.
 " Carrodus, E. A.

Flutes.

Mr. Vivian, A. P. †
 " Brooks.*
 " Donnawell.*

Oboes.

Mr. Horton, G. †
 " Horton, E. C. †

Clarionets.

Miss Thomas, F. †
 Mr. Egerton, P.*
 " Tunbridge, T. M.*

Bassoons.

Mr. Wotton, W. B.
 " Hunt, C. †

Horns.

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 " Williams, J.
 " Standen, J. W.
 " Keevill, R.

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Mr. Solomon, J. †
 " Neuzerling, P. W.

Trombones.

Mr. Colton, T. C.
 " Geard, C.
 " Matt, J.

Tympani.

Mr. Barnard, T. K.*

Triangle.

Mr. Warburton.*

Cymbals.

Mr. C. Macpherson.*

Harps.

Miss Carnes.*
 " Timothy.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.



❖ PROGRAMME. ❖

OVERTURE (MS.), "CRIDHE AN GHAI DHIL" *Charles Macpherson*
(Student).

SONG "Repent ye" (*John the Baptist*) *G. A. Macfarren.*
Mr. JOHN WALTERS.

ALLEGRO (Concerto in E flat)—Pianoforte*... .. *Beethoven.*
Miss EDITH PRATT.

RECITATION ... "The Spanish Mother" *Sir Francis Doyle.*
Miss KATE LEWIS.

ALLEGRO }
FINALE } (Concerto in D minor, No. 3)—Violin ... *Max Bruch.*
Miss EDITH E. BYFORD.

RECIT. ED ARIA, "Deh' Vieni" (*Le Nozze di Figaro*) ... *Mozart.*
Miss KATIE THOMAS.

CONCERTO in E flat—Pianoforte† *Liszt.*
Miss IDA C. BETTS
(Liszt Scholar).

CAVATINA ... "Salve Dimora" (*Faust*) ... *Gounod.*
Mr. REGINALD BROPHY.
Violin Obbligato—Miss GERTRUDE COLLINS.

OVERTURE (MS.) "Mokanna's Bride" *Arthur Hinton*
(Student).

* THE PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

† THE PIANOFORTE BY MESSRS. BECHSTEIN.

THE HARPS BY MESSRS. S. & P. ERARD.



PROGRAMME.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

OVERTURE (MS.), "CRIDHE AN GHAI DHIL"

*Charles Macpherson
(Student).*

SONG ... "REPENT YE" (*John the Baptist*) *G. A. Macfarren.*
MR. JOHN WALTERS.

REPENT ye : for the kingdom of heaven is at hand.

O generation of vipers, who hath warned you to flee from
the wrath to come.

Bring forth therefore fruits meet for repentance :

And think not to say within yourselves, We have Abraham to
our father, for I say unto you, that God is able of these stones to
raise up children unto Abraham.

And now the axe is laid to the root of the trees : therefore
every tree which bringeth not forth good fruit is hewn down and
cast into the fire.

ALLEGRO (Concerto in E flat)—Pianoforte* ... *Beethoven.*

MISS EDITH PRATT.

RECITATION ... "The Spanish Mother" *Sir Francis Doyle.*

MISS KATE LEWIS.

ALLEGRO }
FINALE } (Concerto in D minor, No. 8) Violin ... *Max Bruch.*

MISS EDITH E. BYFORD.

* THE PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

RECIT. ED ARIA, "DEH' VIENI" (*Le Nozze di Figaro*) ... *Mozart.*

MISS KATIE THOMAS.

RECITATIVO.

GIUNSE alfin il momento, che godrò senza affanno in braccio
all' idol mio.

Timide cure, uscite dal mio petto, a turbar non venite il mio
diletto !

Oh come par che all' amoroso foco l' amenità del loco, la terra
e il ciel risponda, come la notte i fiorti miei seconda.

ARIA.

DEH' vieni, non tardar, o gioja bella,
Vieni, ove amore per goder t' appella ;
Finchè non splende in ciel notturna face,
Finchè l' aria è ancor bruna, e il mondo tace,
Quì mormora il ruscel, quì scherza l' aura,
Che col dolce susurro il cor ristaura,
Quì ridono i fioretti e l' erba è fresca,
Ai piaceri d' amor quì tutto adescà.
Vieni, ben mio, tra queste piante ascose,
Vieni, vieni ! ti vò la fronte incoronar di rose.

CONCERTO in E flat—Pianoforte* *Liszt.*

MISS IDA C. BETTS
(Liszt Scholar).

* THE PIANOFORTE BY MESSRS. BECHSTEIN.

CAVATINA ... "SALVE DIMORA" (*Faust*) *Gounod*.

MR. REGINALD BROPHY.

(Violin obbligato—Miss GERTRUDE COLLINS).

QUAL turbamento in cor mi sento
Sento d' amor ardere il core

O Margherita ! al tuo piè vo morir !

Salve ! dimora casta e pura

Che a me riveli la gentil fanciulla,

Che al guardo mio la cela !

Quanta dovizia in questa povertà !

In quest' asil quanta felicità !

O bei lochi ! bei lari

Ove leggiadra e bella !

Ella aggirarsi suol,

Ove gentile e snella,

Ella percorre il suol !

Qui la baciava il sole,

E le dorava il crine,

Su voi rivolger suol

Le luci sue divine

Quell' angelo del ciel !

OVERTURE (MS.) "MOKANNA'S BRIDE" *Arthur Hinton*
(Student).



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This is open for competition annually in December by Female or Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

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D.C.L. Oxon., R.A.M. (1816—1875);

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

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Founded by Carl Rosa, Esq., 1874, in memory of his Wife,
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Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

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Composer, Organist of St. Paul's Cathedral, and Professor in the
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This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

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The next competition will be held in December, 1893.

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This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

TRUSTEES :

SIR G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,
and the PRINCIPAL.

John Thomas Welsh Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS

(Pencerdd Gwalia), Harpist to the Queen, 1883.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by instrumentalists, and will be held on July 27, 1893.

TRUSTEES:

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the
PRINCIPAL.

Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Female Candidates in September, 1893.

TRUSTEES:

JOHN CLARKE CROSTHWAITE McCAL, G. A. OSBORNE,
and the PRINCIPAL.

Sainton=Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

TRUSTEES :

WALTER MACFARREN, EDWARD LLOYD, and

CHARLES SANTLEY.

Liszt Scholarship.

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

This is open for competition by Male and Female Candidate between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local

or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897, preceded by the Literary Examination.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

Bache Scholarship.

Supplementary to and incorporated with the LISZT SCHOLARSHIP.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M. ;

Mus. Doc. Cantab., Mus. Doc. Oxon., et Mus. Doc. Dub. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over, or otherwise deal with at their discretion, to the holder of the Scholarship any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the
PRINCIPAL.

Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The Competition for the above Scholarship took place on the 25th October, 1892.

Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Professor of the Violin at the Royal Academy of Music,
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon

the report of the Examiners that no fit Candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship Fund is about £24.

The next Competition will take place in March, 1896.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),

Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, is in course of foundation particulars of which will be duly announced.

The holder of any of the above Scholarships or Exhibitions will, during the tenure of the same, be ineligible to compete for any other Scholarship.

In all cases the Scholar will be examined periodically, and if he or she does not give satisfactory proof of progress, shall forfeit the Scholarship, whereupon another Scholar will be elected for the remainder of the period.

MEMORIAL PRIZES.

Sterndale Bennett Prize.

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and it is awarded to the one who may be judged to play best a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

Parepa-Rosa Prize.

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

Charles Lucas Prize.

A Silver Medal, from a design from T. Woolner, R.A., founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and it is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

Llewelyn Thomas Prize.

The gift of HENRY EVILL, Esq., in memory of
LLEWELYN THOMAS, M.D., Brussels,
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, to be awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.

Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

Hine Gift.

The bequest of Miss MARY HINE (D. 1880).

The amount is £12, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.

Sainton=Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Scholarship is eligible to compete for the prize.

Leslie Crotty Prize.

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

Charles Santley Prize.

(REVIVED.)

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will

have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and to Baritones and Basses, in alternate years.

Louisa Hopkins Memorial Prize.

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

Robert Cocks & Co. Prizes.

The gift of MESSRS. ROBERT COCKS & CO.

Two Prizes of 10 Guineas each will be competed for annually by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management. The first Competition for Females took place 17th December, 1892, and for Males 27th March, 1893.

James Tubbs Prize.

A gold-mounted Violin Bow, of their own manufacture, is presented annually by MESSRS. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

Silvani and Smith Prize.

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

** * The holders of any of these Memorial Prizes will not be admissible to a future competition on the same subject.*

Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1893.

Joseph Maas Memorial Prize.

This prize shall be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 10 Guineas will be competed for during April annually by Male or Female Candidates who shall not have already won any Scholarship, Exhibition, or Prize for Composition. On the first occasion the Prize was awarded for the best composition of an Andante and Scherzo for Violin and Pianoforte.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS are awarded for principal Studies, for Harmony, and for Elocution, and Books for Languages, at the Annual Examinations, to deserving pupils who have been studying in the Academy throughout the current academical year.

Applications for the admission of Students to be made to the Secretary, at the Academy, from whom all particulars may be obtained, and by whom Subscriptions—either to the funds of the Academy or to those of the Westmorland, Sir John Goss, Thalberg, or Henry Smart Scholarships—will be received.

The Committee of Management desire to draw the attention of Fellows and Associates to the many privileges which they enjoy, and confidently invite those who do not already contribute to the Institution to become Annual Subscribers.

EXAMINATION INDEPENDENT OF ACADEMY TEACHING.

The Metropolitan Examination of *Musical Composers or Performers, and Teachers.*

This is held in London, in the months of December and January. Successful Candidates are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M., and receive diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. Names of Candidates must be sent to the Secretary on or before October 22nd next preceding the Examination. The Syllabus, containing full particulars, may be had on application to the Secretary.

Licentiates of the Royal Academy of Music. IN COMPOSITION.

Arkwright, Marian Ursula (T.)	1889
Barber, Edwin Masterman (T.)	1887
Bellamy, Catherine A. (T.)	1887
Bingley, Rev. John Thomas (T.)	1889
Clark, Windeyer (T.)	1889
Curtis, Millie (T.)	1887
Dixon, Emily C. (T.)	1887
Ewer, D. C. Wilson (T.)	1888
Fliteroff, John Thomas (T.)	1889
Grant, Emily Bessie, Mus. Bac. Oxon. (T.)	1888
Havelock, George (T.)	1889
James, Frederick, Mus. Bac. Cantab. (C.)	1886
Merrick, Frank (T.)	1891
Parkes, David (T.)	1889
Powell, Owen Henry (T.)	1890
Rowe, Richard Ingleton (T.)	1893
Smith, Blanche (T.)	1893
Steven, Alexander (T.)	1888
Turton, Mary Agnes (T.)	1888
Tutt, William Henry, Mus. Bac. Cantab. (C.)	1892
Whitfield, Alice (T.)	

C—Composer and Teacher.

T—Teacher.

IN SINGING.

Ackerley, Sarah Ellen (T.)	1889	Dobbie, Elizabeth Anne (P.)	1892
Booker, Mary Louisa (P.)	1891	Drew, Rosa (Elementary Singing)	1889
Brooks, Amy H. (T.)	1887	Dunkley, Frances E. (T.)	1888
Brown, Meredith (T.)	1885	Dyson, W. Mann (T., English Singing)	1884
Buchanan, Jeanie (T.)	1885	Frost, Amy Ann Eliza (P., English Singing)	1892
Bury, Benjamin (P.)	1893	Fusselle, Kate (P.)	1884
Clark, William (P.)	1886	Gane, Marie (T.)	1893
Cohen, Amelia (T.)	1893	George, Isabel (P.)	1884
Coulthard, Matilda (T., English Singing)	1892	Glover-Eaton, Frances Sarah (T.)	1890
Cross, Blanche (T.)	1893	Gould, Louie A. J. (P. and T.)	1886
Curtis, Alice (P.)	1893	Graves, Frank Scott (T.)	1889
Denning, Amey Murray (T.)	1893	Graves, Henry (T.)	1890
Devonshire, Amy Blanche (T., English Singing)	1892	Harker, Elsie (P.)	1893

IN SINGING.—Continued.

Harvey, Louisa (T.)	1884	Picot, Joshua (P.)	1890
Hyde, Fredk. Charles Field (T.)	1892	Pitt, Robert John (T.)	1889
Jones, Edith Emily (P.)	1890	Shapcott, Frederick John (T.)	1891
Joyce, Jane (Elementary Singing)	1889	Sinkinson, Irene (P.) (Inez San	
Kendall, Harriett (T.)	1893	Carolo)	1893
Leeds, Bessie Mary (T.)	1889	Spencer, Lizzie Clara (P.)	1893
Marshall, Florence (T.)	1890	Sunman, Henry (P.)	1886
Mason, William (T., English		Tabram, Mary Elizabeth (T.) ...	1891
Singing)	1885	Vernay, Anne (T.)	1891
May, Mary Louisa (T.)	1890	Vickers, Georgina Rebecca (T.,	
McFarlane, Harriet (T.)	1889	English Singing)	1892
Michie, Pattie (T.)	1888	Wilkinson, Rev. Wm. Farley (T.)	1887
Morris, Margaret (T.)	1886	Willis, Louisa Emilie (T., English	
Moss, Arthur William (T.)	1889	Singing)	1892
Pearce, Lily (T.)	1891		

P—Performer.

— each.

IN PIANOFORTE PLAYING.

Abraham, Evelena (P.)	1888	Butler, Ellen Maria (T.)	1893
Adam, Lily (T.)	1890	Carey, Lillian Rosa (T.)	1893
Amy, Alfred (P.)	1887	Carnes, Arthur Augustus (T.) ...	1892
Andrew, Ada Mary (T.)	1893	Carpmael, Jane (P.)	1892
Applin, May (T.)	1886	Carr, Ellen Elizabeth (T.)	1892
Atkins, Elizabeth (T.)	1892	Carter, Margaret Helen (P.)	1890
Atkins, Mabel (T.)	1893	Chapman, Margaret Ann (T.) ...	1891
Atterbury, Ethel T.	1885	Chard, Frances Agnes (T.)	1892
Aubin, Nellie E. (P.)	1887	Charters, Margaret Alice (T.) ...	1891
Aubin, Susie Roof (P.)	1891	Chesshire, Alice Louisa (P.) ...	1885
Ayers, Helen (P.)	1884	Cochrane, Ethel (T.)	1887
Bacon, Frances Emma (T.)	1893	Cockburn, Louise Jane (P.)	1891
Barnaby, Helen (T.)	1893	Coleman, Charlotte (P.)	1892
Barnard, Florence Gertrude (T.)	1893	Coley, Gratiana (T.)	1891
Barnard, Louisa (P.)	1886	Colles, Annie (T.)	1893
Barrard, Helen Margaret (T.) ...	1891	Cookson, Elizabeth (P.)	1884
Bartlett, Emily (T.)	1892	Cooper, Annie Elizabeth (T.) ...	1891
Basnett, Marian (T.)	1893	Cooper, Ethel Mary (T.)	1892
Bates, Joseph (T.)	1885	Cooper, George Wilmot (T.)	1890
Beadle, Dorothea Mary (T.)	1893	Cooper, Helen Gertrude (T.) ...	1893
Beardwell, Edith Emma (T.)	1892	Couchman, Edith Mary (P.)	1892
Beaumont, Letitia (<i>née</i> Spurr) (T.)	1892	Court, John (T.)	1890
Bellamy, Catherine A. (P.)	1884	Cover-Cover, Elizabeth (P.)	1884
Bentley, Emma Jane (T.)	1885	Cox, Alice Helena (P.)	1887
Bennett, Minnie Deane (P.)	1889	Cox, Annie Hake Hammond (P.)	1883
Bevan, Elizabeth (P.)	1891	Crabtree, Hannah (T.)	1892
Bilbe, Annie Louisa (T.)	1890	Crankshaw, Mabel Franceys (P.)	1892
Bindon, Lillian A. Stephanie (T.)	1892	Crewes, Jessie Paynter (T.)	1892
Bittleston, Annie Rebecca (T.) ...	1892	Crisp, Annie Magner (P.)	1892
Black, Helena Hume (T.)	1893	Critchfield, Harriet (T.)	1891
Blandford, Annie Jane (P.)	1889	Crompton, Clara Katharine (T.)	1889
Boden, Ada Lydia (T.)	1893	Cross, Ethel (T.)	1892
Bond, Lizzie Amanda Edwards (P.)	1890	Croxall, Annie Theresa (T.)	1892
Broadhurst, Bertha (T.)	1893	Crummack, Maud Harker (T.) ...	1891
Brockelhurst, Annie (P.)	1884	Cuthbert, Minnie (T.)	1889
Brown, Jane Helen (T.)	1888	Davey, Francis Saunders (P.)	1891
Bryett, Jane (T.)	1887	Davies, Evelyn Harriot (T.)	1886
Buchanan, Kate (P.)	1890	Davis, Margaret (T.)	1891
Buchanan, Mary (P.)	1884	Dawes, Agnes (T.)	1892
Butcher, Mary Amelia (P.)	1882	Dawson, Agnes (P.)	1889

IN PIANOFORTE PLAYING.—Continued.

Dawson, Herbert James (T.)	1891	Hume, Gertrude (T.)	1891
Deeley, Effie (T.)	1891	Humphries, Emily Mary (P.)	1884
Doyle, Rosa H. (P.)	1888	Ingham, Albert (T.)	1886
Dunworth, Henry (T.)	1886	Isaac, Kate (T.)	1892
Durley, Lucy Elizabeth (P.)	1890	James, Lilla (T.)	1892
Ellaby, Agnes Grace (T.)	1891	Jefferson, Rebecca (T.)	1893
Elliott, Margaret (T.)	1891	Jennings, Edith (T.)	1892
Ellis, Ada Sinclair (P.)	1891	Johnson, Ellen Ruth (T.)	1893
Ellis, Ethelwyn Howard (P.)	1891	Johnson, Feakins Alfred (P.)	1883
Ellis, Jessie Balfour (T.)	1892	Johnson, Mary Anne Barnes (T.)	1888
Ereaut, Arabella Susette (P.)	1893	Joll, Emma Mary (P.)	1885
Fearn, Florence E. (T.)	1892	Jones, Arthur Barclay (P.)	1891
Fellows, Eliza Frances (T.)	1891	Jopling, Isabella Louisa (P.)	1885
Fitch, Lottie (T.)	1888	Joste, Annie Marguerite (T.)	1891
Ford, Mary W. (T.)	1887	Keats, Florence Jane (T.)	1893
Foster, Augusta Josephine (P.)	1892	Keeble, Grace (P.)	1890
Fowler, William Ernest (P.)	1893	Keene, Frederick Andrew (P.)	1891
Fowles, Bernard Wm. (P.)	1892	Keep, Annie Eliza (T.)	1891
Fredericks, Helen (T.)	1892	Kelly, Lillian (T.)	1893
Freeman, Helen Maud (T.)	1892	Kirby, Jeannie (T.)	1893
Frewer, Frank (P.)	1892	Knight, Hilda Mary (T.)	1891
Gallatly, Dora (P.)	1885	Langford, Samuel (T.)	1892
Gardner, Charles (P.)	1882	Lawley, Rose Harriet (T.)	1891
Gilbart, Ethel (T.)	1890	Lea, Louisa Kate (T.)	1889
Giles, Helen Frances (P.)	1892	Lean, Edith Amy (P.)	1885
Godfray, Marion Ida (T.)	1892	Leigh, Ada (P.)	1890
Goodridge, Melora F. (T.)	1886	Le Sueur, Louisa Jane (P.)	1892
Green, Mary (T.)	1891	Lewis, Caroline Sarah (P.)	1893
Greenland, Annie Maria (P.)	1883	Lewis, Georgina Adeline (T.)	1893
Gregory, Adeline Constance Lauretta (T.)	1893	Lewis, Lillian (P.)	1888
Griffiths, Bessie (P.)	1890	Linton, Alice Mary (T.)	1885
Grocock, Edward William (T.)	1893	Llewellyn, Kate (P.)	1882
Gudgeon, John (P.)	1891	Lockwood, Eva (T.)	1892
Guest, Mary Ellen (T.)	1889	Lomas, William (P.)	1882
Hall, Alice Maud (T.)	1893	Longley, Annie S. (T.)	1893
Hall, Clara (T.)	1892	Louch, William (T.)	1885
Hall, Mary Parker (T.)	1893	Maclean, Lottie (T.)	1886
Harris, Grace Ethel (T.)	1893	McBlain, Bertha (T.)	1886
Hartley, Annie Austin (T.)	1890	McKechnie, Edith C. E. (P.)	1889
Haselden, Theresa Julia (P.)	1893	Maddle, Maud Mary (T.)	1888
Hayes, Letitia Millie (T.)	1892	Marsh, Mary Elizabeth (P.)	1885
Head, Jane (T.)	1890	Marshall, Marian Isabella (T.)	1892
Hemmerde, Amy Gertrude (T.)	1893	Mattheson, Emily (P.), late Miss Pugh	1887
Hemmings, Clara Jane (T.)	1893	May, Ethel Frances (T.)	1886
Hensman, Caroline (T.)	1892	May, Mary Louisa (T.)	1893
Heron, Joanna (T.)	1888	Mills, Ellen (T.)	1893
Hewins, Kate (T.)	1893	Mitchell, Madeline Ginder (P.)	1885
Hewins, Mabel Maria (T.)	1890	Moore, Eleanor (P.)	1888
Hexham, Annie (T.)	1890	Mossop, Lillie Louisa (P.)	1892
Heywood, Hattie (T.)	1892	Mott, Beatrice Elizabeth (T.)	1892
Hillier, Lucy (P.)	1891	Muller, Ada Madeline (T.)	1892
Hindle, James (P.)	1884	Murchison, Beatrice (P.)	1884
Hodgson, Emily Rose (Minna) (P.)	1892	Muriel, Isabel Mary (T.)	1888
Hoffman, Jacob (T.)	1885	Murray, Louisa (P.)	1891
Hollick, Clara (P.)	1888	Musgrave, Grace Ethel (T.)	1891
Holdom, Annie Eliza (T.)	1887	Needham, Mrs. Alicia Adelaide (P.) née Montgomery (Ada)	1889
Holme, Gertrude (T.)	1887	Newby, Caroline Gertrude (T.)	1887
Horsfield, Eleanor Mercy (T.)	1886		
Hudson, Emily Gertrude (T.)	1886		

IN PIANOFORTE PLAYING.—Continued.

Nisbet, James (T.)	1893	Stephenson, Edith Gertrude (P.)	1888
Nock, Clara Matilda (T.) ...	1893	Stephenson, Lucy Eliza (P.) ...	1889
Norris, Ernest Edward Henry (T.)	1888	Stericker, Arthur Cass (P.) ...	1892
Nunn, Elizabeth Annie (P.) ...	1884	Stow, Elsie Laura (T.)	1893
Olson, Mary Amilie (P.)	1885	Strettell, Harriett A. (P.)	1885
Orellana, Belgly de (P.)	1883	Sturge, Alice Margaret (T.) ...	1891
Orellana, Flora de (P.)	1882	Surridge, Constance E. (T.) ...	1892
Palliser, Sybil (P.)	1892	Susman, Rachael (T.)	1892
Pallot, Eliza (T.)	1892	Tallant, Catherine Alice (P.) ...	1888
Paris, Emily de (P.)	1890	Tapp, Georgiana Constance Mabel	
Parkes, Margaret Ashwell (T.) ...	1884	(T.)	1893
Parnell, Mary (T.)	1886	Tarbolton, Mary Susanna (T.) ...	1892
Parsons, Herbert Chas. (P.) ...	1892	Taylor, Annie (T.)	1891
Payne, Louisa (T.)	1884	Taylor, Martha (T.)	1890
Peat, Florence Stuart (T.)	1893	Tendall, Eliza (T.)	1891
Pechell, Laura (T.)	1893	Thompson, Alice Naish (P.) ...	1882
Peck, Clara (P.)	1886	Thomson, Elizabeth Georgina (P.)	1890
Peraival, Edith (P.)	1893	Thomson, Jane Rodney (P.) ...	1888
Phillips, Edith (T.)	1886	Threadgold, Lottie Maria (T.) ...	1882
Poole, Ethel Bronwen (T.)	1893	Timæus, Mary White (T.)	1893
Pope, Rose Kelway (T.)	1893	Tims, Clara (T.)	1887
Potter, Mary Constance (T.) ...	1891	Tonge, May Severn (P.)	1890
Power, Henrietta Maria (P.) ...	1885	Tozer, Augustus E. (P.)	1882
Prince, Alfred (T.)	1891	Travers, Mary (P.)	1885
Quick, Amy Arnoll (T.)	1890	Tregillus, Beatrice Mabel (P.) ...	1890
Quick, Ellen Mary (T.)	1887	Vause, Charles Wm. (T.)	1892
Rea, Emma Mary (T.)	1891	Veaco, John George (T.)	1889
Redfern, Florence Jerram (T.) ...	1893	Wagner, Frederick (P.)	1886
Richardson, Ada Louisa (T.) ...	1887	Walker, Ellen (P.)	1886
Richardson, Maud (T.)	1892	Walker, Herbert (T.)	1886
Roberts, Mary Felicia (T.)	1892	Wall, Emily Gertrude (T.)	1891
Robson, Mary (T.)	1888	Watson, Ethel Frances (P.) ...	1891
Ross, Elizabeth Frances (T.) ...	1889	Watts, Edith (T.)	1888
Ross, Lilian Georgina Mattie (T.)	1891	Webster, Clarinda A. (P.)	1884
Round, Kate (T.)	1887	Whipp, Edith Anice (T.)	1890
Rowe, Geo. Middleton (P.)	1892	Whitehead, Alfred Wm. (T.) ...	1892
Rowland, Charles (P.)	1882	Whitehead, Samuel (T.)	1887
Sanford, Mary Gordon (P.)	1890	Wilcockson, Elizabeth (T.) ...	1890
Schwier, Walter Frederick (P.)	1886	Wilkins, Kate Annie (P.)	1891
Senior, Edwin (T.)	1886	Williams, Annie Maria (T.) ...	1893
Sharpe, George Frederic (T.) ...	1893	Wilmot, Caroline Dudley (T.) ...	1890
Sharples, Thomas (T.)	1893	Wilmot, Caroline Dudley (T.) ...	1891
Shorland, Mary Elizabeth (P.) ...	1885	Winterbottom, Fanny (T.)	1891
Smith, Anne Elizabeth (T.)	1888	Wintle, Lucy (P.)	1891
Smith, Rosa (T.)	1885	Woodyatt, Florence Lilian (T.) ...	1893
Smout, Ida (T.)	1891	Wright, Margaret Annie (T.) ...	1893
Smyth, Isabella Stuart (P.)	1882	Wright, Margaret May (P.)	1893
Spedding, Esther Alice (P.) ...	1892	Yates, James Herbert (T.)	1891
Standen, Helen Melville (T.) ...	1885	Yorke, Marion Courtenay (T.) ...	1892
Stansfield, Kate (T.)	1889	Young, Edith Maurice (T.)	1886
Stanswood, Florence (P.)	1893	Zwinger, Edith Mary (T.)	1893

P—Performer and Teacher. T—Teacher.

IN ORGAN PLAYING.

Allison, Malcolm	1888	Cox, W. Haydn	1886
Barrow, William Henry	1884	Dewberry, Frederick	1883
Bennett, Thomas Herbert	1891	(Mus. Bac. Cantab.)	
Clarke, John Charles	1885	Dudeney, Thomas James	1885

IN ORGAN PLAYING—*Continued.*

Flitercroft, John Thomas	1888	Mander, R. Yates	1886
Hey, Arthur	1891	Mountford, Franklin James	1893
Hoggett, Thomas James	1892	New, Albert E.	1888
Hopper, Richard J. E.	1887	Oake, Alfred	1887
(Mus. Bac. Cantab.)		Sinclair, George Robertson	1887
Hudson, Henry	1884	Sippel, Henry Hallyar	1884
Huntley, George Frederick (Mus.		Stocks, William Henry	1887
Bac.)	1888	Tiltman, Henry Thomas	1891
Jones, George Evan	1888	Vinnicombe, Edward Moxhay	1889

IN ORCHESTRAL INSTRUMENTS.

Ball, Reginald Vercoe (<i>Violin</i>)	1891	Jones, Edward (<i>Violin</i>)	1887
Barnby, Alice (P.) (<i>Harp</i>)	1892	Kelly, Annie Elizabeth Mary	
Booth, John Richardson (P.)		(<i>Violin</i>)	1891
(<i>Violin</i>)	1892	Lavington, Amy Eleanor (<i>Harp</i>)	1889
Buffey, Thomas Goodburn (<i>Violin</i>)	1889	MacDermott, Harry Stanley (T.)	
Cass, William Hy. (P.) (<i>Violin</i>)	1893	(<i>Violin</i>)	1892
Chartres, Emily Florence (<i>Violin</i>)	1889	Milligan, Frances McGregor (P.)	
Dunworth, James (<i>Violin</i>)	1884	(<i>Violin</i>)	1892
Fricker, Minnie Mott (P.)		Morris, Andrew (<i>Violin</i>)	1889
(<i>Harp</i>)	1892	Morris, Joseph (<i>Clarinet</i>)	1889
Gardiner, Beryl (<i>Violin</i>)	1891	Paton, Letitia Mary (T.) (<i>Violin</i>)	1892
Gray, Ellen Louisa (<i>Harp</i>)	1889	Peters, Chas. Furness (P.)	
Grimm, Eugen (P.) (<i>Violoncello</i>)	1888	(<i>Violin</i>)	1892
Guyer, John Fisher (<i>Violin</i>)	1888	Serle, Alfred Ernest (P.) (<i>Violin</i>)	1892
Hughes, James Stamford		Slocombe, Alfred John (P.)	
(<i>Clarinet</i>)	1891	(<i>Violin</i>)	1892
Hunt, Hubert Walter (<i>Violin</i>)	1888	Turrell, Thos. Edward (<i>Clarinet</i>)	1882

P—Performer and Teacher.

T—Teacher.

IN BAND-MASTERSHIP.

Browne, John Barrett... ..	1882	Miller, George	1882
Evans, Christopher	1884	Thomas, Charles	1893
Godfrey, Daniel Evers	1890		

The last day on which names and exercises can be received
will be Monday, October 23, 1893.

ROYAL ACADEMY OF MUSIC,
TENTERDEN STREET, HANOVER SQUARE,
July, 1893.

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THE ROYAL COLLEGE OF MUSIC
For LOCAL EXAMINATIONS IN MUSIC.

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Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1893.

THE annual distribution of prizes to the students took place at St. James's Hall, on Wednesday, July 26, 1893, the awards being handed to the successful pupils by Mrs. Threlfall, who presided. Among those present were Dr. A. C. Mackenzie (Principal), the Earl of Kilmorey (Vice-President), General Lord Chelmsford, Mrs. Mackenzie, Mr. Thomas Threlfall (Chairman), Mr. Augustus Littleton (Hon. Treasurer), Mr. Frederick Corder (Curator), Mr. G. H. Betjemann, Mr. W. H. Cummings, Mr. F. Davenport, Mr. Manuel Garcia, Mr. and Mrs. Frederick King, Mr. W. Macfarren, Mr. and Mrs. Oswald, Mr. Alberto Randegger, Mons. and Madame Sauret, Mr. Ad. Schloesser, Madame Sherrington, Mr. B. Soutten, Mr. and Mrs. Frederick Westlake, and many other professors and friends of the Institution.

Prior to the distribution of the awards a select choir of the lady students sang "Salve Regina" (Gernsheim), the solo part being sung by Miss Minnie Robinson, and Canon "Bird of the morning" (Smart).

Dr. MACKENZIE then said: Mrs. Threlfall, ladies and gentlemen, in my capacity as Principal I am expected to say a few words at parting by way of "summing up" the results of the year, and during the past few years I have been able to present very good reports. If the continued increase of students in any way represents the not only unwaning but the growing popularity of the school, why I am more fortunate still on the present occasion. Although my statements may savour of pardonable self-satisfaction, not personal but on the part of the Committee of Management, whose mouthpiece I am, I am bound to say that for steady work and honest endeavour all round, on the part of the governing body, of the professors, as well as of the students, this particular session remains unsurpassed. For the work of our able and eminent professors—and few schools in Europe can show so admirable a list of names—has been

appreciated and taken advantage of by our students in a manner which calls for congratulation. We foresaw the necessity for the application of more strict and rigorous rules in connection with the attendance at the classes, and although we have strictly carried out our plan of insisting upon the necessity of a higher percentage of attendance-marks before any student can be held eligible to receive an award of any kind, I am gratified to know that there is no decrease in those awards. This fact alone proves clearly that more work must necessarily have been done than in any previous year. My record to-day, however, is not without its touch of sadness, for I have unfortunately to mention the removal by death of a most valued friend and professor, one of the most brilliant students of the Academy; who loved it, who never was more happy than when he was serving it. The Art loses in Thomas Wingham a prominent composer, whose music reflected his gentle and amiable character. Closely associated as I was with him not only in Tenterden Street, but as his fellow-examiner at the University of Cambridge, I had ample opportunity of appreciating the value of both his work and his friendship. But every man's place must be filled and I have to welcome, not one, but three new professors of the pianoforte who join our ranks, one of foreign birth and two Englishmen, all well-known and esteemed in their profession: Signor Carlo Albanesi, Mr. Ernest Kiver, and Mr. Oliver King. The Academy has been singularly fortunate during the last few years in adding to the number of generous friends who assist its work in that most acceptable form which true friendship sometimes takes, by giving money. And I have three separate announcements of this cheerful kind to make. In the first place, a lady in Nottingham, whose name I am unfortunately not permitted to give, is in the act of founding a most valuable scholarship in connection with the Institution. A native of Nottinghamshire will have the first claim, but failing a successful candidate from that district the scholarship will be open to all comers. Secondly, another good friend, Mr. Broughton Packer, of Bath, has announced his intention of founding two scholarships one of which will, I have reason to hope, soon come into operation, the other at a later period. These scholarships are for violin and violoncello respectively, and will be known as the Broughton Packer Bath Scholarships. Thirdly, the Goring Thomas Scholarship, in memory of the late distinguished composer, will soon be available. It is, of course, for the encouragement of "Lyric Composition," is tenable for three years, and all I can add is that the details of the trust deed are generous and

liberal. I hope, therefore, that fortunate competitors will prove themselves worthy the name of the scholarship—worthy the name of the school. Certain prizes, too, will be given for the first time to-day—the Robert Cocks & Company's prizes, two in number, for pianoforte playing, and the Charles Mortimer Prize for composition. While offering grateful thanks to the generous givers in the name of the Institution, I may say that the Academy now possesses exactly twenty-one Scholarships and, curiously enough, precisely the same number of prizes, and each year happily increases this already goodly number. At the head of the prize list you will find the most valuable award which we have to present on this occasion. It is the silver medal which the Worshipful Company of Musicians offers triennially to our "most distinguished student." I think that the recipient of this prize is somewhat more fortunate than those whose duty it is to award it. In this case a Board consisting of several of the professors and myself had the matter under consideration for some time, and although it is not our custom to reveal the secrets of these mysterious conclaves, on this occasion I must be permitted to do so, because from the large number of students, three separate names were very prominently before us. Further, as it was a "neck and neck" race between two of them, I wish to mention all the three names. You will observe that the award is given to "the most distinguished student." This includes a great deal: talent, attention, work, attendance, and good general behaviour are the necessities demanded. I took a census of the students, each professor returning the name of his best student. Miss Isabella Coates was mentioned twice, Miss Llewela Davies and Mr. Charles Macpherson three times. The difficulty was only solved by awarding the prize to the one of the last-named students who had been longest in the Academy: who, therefore, had the longest good record. *Place aux dames.* Miss Davies has received an award of which she may now, and in after years, be justly proud. I will not take up your time in pointing out that the business of this Institution occupies many heads; many willing hands are employed in steering the good ship, and our friends on the various committees would hardly thank me if I were to be indiscreetly minute in specifying the eminent abilities—the superior genius—which is being brought to bear upon the many details which occupy them. It is a labour of love—its own reward—therefore I will say no more. The mere anticipation of the well-earned holiday which is now before us has a certain sustaining power which undoubtedly carries students and professors alike

through the last, most trying and anxious, weeks of a busy year. But there is one the recognition of whose services must not be overlooked—one who is not so fortunate as the rest of us, because he rarely gets complete relief from work, or only at best a very short respite, even during the vacations. The Academy is always open to him, or rather I should say that it is never closed to him, and it is a fitting moment to acknowledge the admirable work which is being done, as quietly as effectively, by our excellent Secretary, Mr. Renaut. If the students have felt anxious about their success to-day, I must tell them that the examiners are quite as keenly alive to the responsibility which has rested upon them in connection with the composition of the prize-list, which is now in your hands. This list is the labour of many, many patient and anxious hours. I can bear witness to the interest, the desire to give each student his due encouragement if only the required standard be approached within measurable distance. The examiners are outwardly calm, but nevertheless they are as sensitive to the interests, believe me, as any student can be; and it would be well if some of our young friends would imitate their professors and learn to suppress the perhaps natural, but at times decidedly too obvious and apparent excitement. I am speaking to some among you who sit here for the last time as students of the Academy, but who I hope have already made up their minds to remain students of music all their lives. They may safely take it upon themselves to inform whatever circles of musicians or amateurs in which they may ultimately find themselves that this is the principle which will continue to actuate those who govern the Academy. When I was, a short time ago, drawing up a brief history of the Institution the fact became once more apparent that the number of eminent musicians who had been trained within its walls was a very remarkable one indeed. At the present hour also, there is quite a number of young vocalists, performers, and composers now rising into prominence who have been within quite recent years its students. Evidently age has been unable to weaken the energy or diminish the vital force of the school. It is still in the front because it moves with the times, and I cannot do better than advise you to “go and do likewise.” Keep a watch on the ever-onward progress and the changes which take place in the Art of Music. Acquaint yourselves with every new method—they are not few—reject it if bad, adopt it if good. But do this from personal experience and observation. Not long ago a prominent foreign musician, for many years in this country, remarked publicly that the students of the Royal Academy of

Music had no opportunities of hearing any music but that which they themselves made. Now, I know that increasing age weakens the faculty of being able to be surprised at anything; still I admit that I rubbed my eyes in astonishment at so remarkable a statement. It was not a novel, a piece of fiction, that I was reading, but a singularly dry, I wish I could say matter-of-fact, reported speech. Now I venture to think that few music schools exist in which facilities and opportunities for hearing music, both old and new, are so frequent as in our own. Nor is there a city in the world where so many distinguished *virtuosi* from all quarters of the globe are gathered together at regularly recurring periods. And certainly there is no place where the latest-born music is welcomed with such liberality as in the city in which we live. Indeed I have lately come to the conclusion that the number of free tickets for Concerts which are sent for distribution among the students has lately become so large, that it will become necessary to "distribute" some into the Secretary's waste basket, in order to check a growing interference with your private studies. As for the orchestral practices, you know that while the works of the great masters in music are always before us, we have the very latest efforts in composition constantly put on the desks. Some of these efforts you may never hear again, but at least you have had an opportunity of judging their merits, and so long as I am permitted to work in the Royal Academy of Music, I will take care that its students shall always be among the very first to form their own independent opinion of the directions which the Art is taking in our own day. In wishing you "God speed," let me ask you to remember that one of the chief characteristics of this Institution, since its very foundation, has been the mutual sympathy and continued intercourse which has invariably existed between itself and its past students. I attribute much of the prosperity of the school to this; indeed it will be a sorrowful day for the Royal Academy of Music when this prominent characteristic is obliterated. There is no danger of that happening, however. A considerable portion of my time, as well as that of my friend the Curator, is occupied in corresponding with past students. That duty is performed most willingly. Nothing gives us greater pleasure than being able to help in "placing in position" a student of the Academy. Our students honour us most when they become prominent members in their profession. It is the highest compliment that you can pay to your *Alma mater*—the most acceptable form of thanks which you can offer to those who have honestly endeavoured to fit you for your future careers.

I must not further delay this function (the only public occasion upon which our students deny the discomfort of the seating arrangements of the orchestra of St. James's Hall), which Mrs. Threlfall has most kindly and gracefully consented to perform. It gives us a peculiar pleasure to see her "in the Chair," not only on account of the sympathy, the great interest she herself takes and shares with her husband on all occasions when the welfare of the Academy is concerned, but because it gives me an opportunity of telling her how grateful we are to Mr. Threlfall. I fear that the office of Chairman of the Academy is hardly understood or sufficiently valued even by those who take a deep interest in its success. Possibly this may be owing to the fact that for some years the positions of Chairman and Principal were merged into one another—a two-headed Janus—and that the great importance and utility of the office may have thus been lost sight of. No one can feel more grateful than myself that these offices have been for some years detached and divided—that the Chairman of the Committee of Management has once more resumed his position as my superior officer. How Mr. Threlfall uses his power, how he sways us gently but firmly, I will not now dwell upon; but I must say that the positively grand services which he renders to the Institution are rendered with a geniality, an amiability which seem to be exclusively his own personal property and attributes. And I know that all my colleagues on the Committee consider work a pleasure when it is shared with and led by so even-tempered, so cheerful a Chairman as our best friend, your husband. I will now ask Mrs. Threlfall to distribute the medals, and in so doing I have to mention that an awful accident has taken place. It is not the fault of any official connected with the Institution, but the fault of the silversmith who does us the honour to make our medals. It seems that he has mistaken the date, and therefore there are no bronze medals to be handed to you to-day. The students will therefore oblige us by being contented with hearing their names read out. The Musicians' Company's medal will be given at a dinner in December. It is never presented at this hall.

Mrs. THRELFALL then distributed the awards.

The principal prizes were the Charles Lucas silver medal (awarded to Mr. Hermann F. Löhr), for the composition of a Ballet Suite for orchestra, and the medal of the Musicians' Company for the most distinguished student in the Academy, this being awarded to Miss Llewela Davies. The Parepa-Rosa gold medal was awarded to Mr. Reginald Brophy; the Sterndale Bennett prize to Miss

Lilias Pringle; the Llewellyn Thomas gold medal to Miss Mary Thomas; the Heathcote Long prize to Mr. Fritz W. Read; the Bonamy Dobree prize to Miss Gertrude M. E. Hall; the Evill prize to Mr. Tom James; the Santley prize to Mr. Stanislaus Szczepanowski; the Sainton-Dolby prize to Miss Edith Hands; the Leslie Crotty prize to Mr. Arthur Walenn; the Rutson memorial prize to Miss Florence Bethell; the Louisa Hopkins memorial prize to Miss Ida C. Betts; Messrs. Robert Cocks & Company's prizes (two purses of ten guineas) to Miss Edith O. Greenhill and Mr. Harold E. Macpherson; and the Charles Mortimer prize to Mr. Frank Idle.

LORD KILMOREY afterwards proposed a cordial vote of thanks to Mrs. Threlfall for her kindness in presenting the awards. They were all aware of the affection and support that Mr. Threlfall had given to the Institution for many years past, and there was only one thing wanting to complete the picture of his devotion, which was to see his wife sitting beside him, as she did that day, and taking part in the proceedings of so interesting an occasion. (Cheers.)

The vote was agreed to with acclamation.

Mr. THRELFALL expressed his gratification at returning thanks on behalf of Mrs. Threlfall for the kind manner in which she had been received. She desired to thank the Committee of Management for the compliment which they had paid her—and, he hoped, he might add, paid him also—by inviting her to distribute the awards, which it had given her very great pleasure to do. Putting aside the deep interest which she took in all that concerned the Academy in consequence of his intimate association with its management, he might tell them that in her younger days, though not actually connected with the Institution, she owed much to the teaching of its professors, Sir William Sterndale Bennett, Mr. Randegger, Mr. John Thomas, and Dr. Steggall. (Cheers.) He felt quite sure that if she had had the advantage of being educated at the Institution itself she might have won many of its prizes with ease. (Hear, hear.) He rejoiced to say the Academy was flourishing, as it deserved to flourish under such a Principal as Dr. Mackenzie—(cheers)—who, full of talent, energy, and resource, devoted himself to his work with an ardour and conscientiousness which could not fail of their reward; and who had, he believed, with the able and willing co-operation of Directors, Committee, and professorial staff, given a wider range to the machinery of the old school, and put it in a state of efficiency which it would be difficult

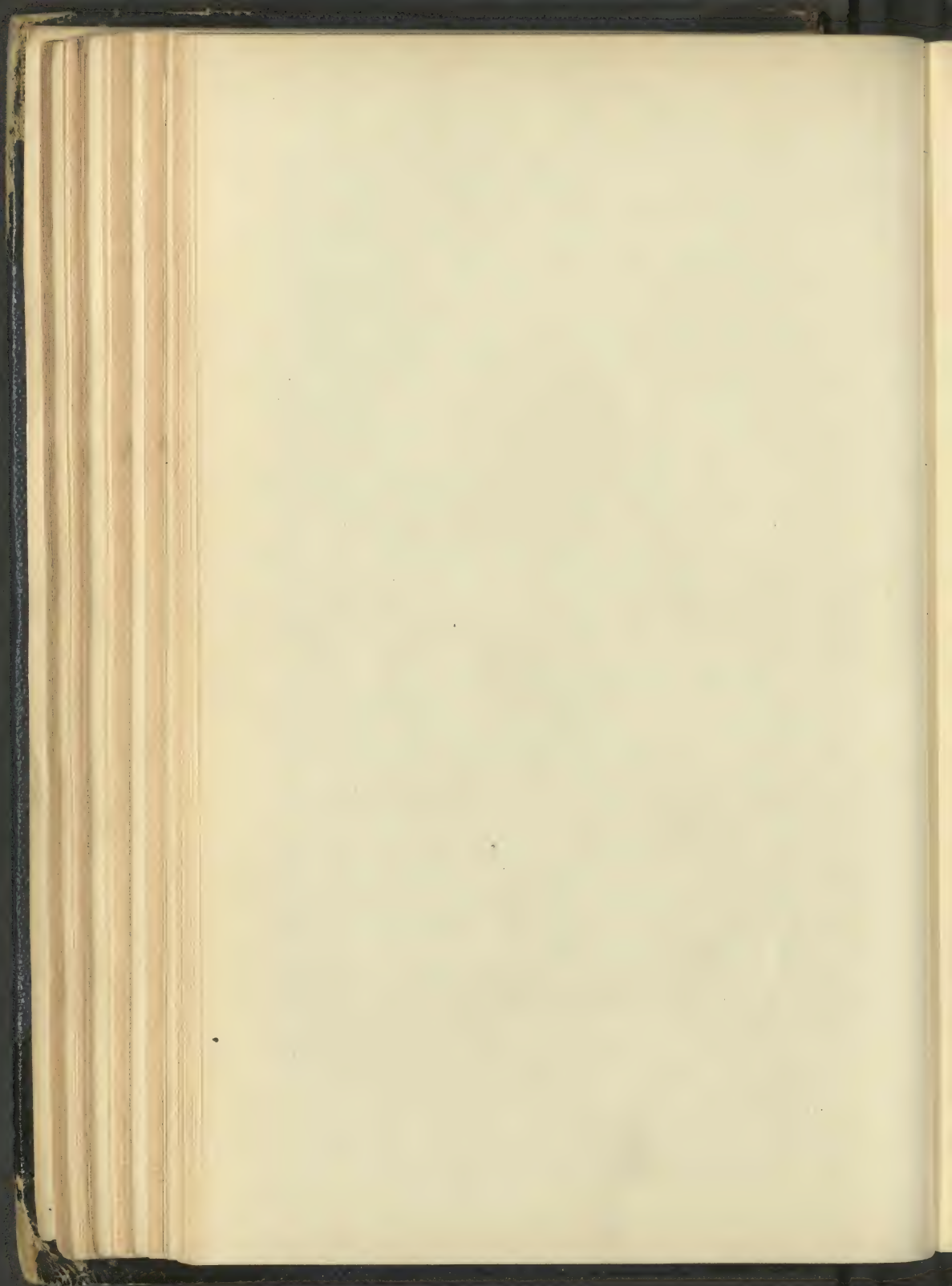
to surpass. Speaking of the higher governing body, the Vice-Presidents and Directors, he could not, although the announcement had already been made in another place, refrain from expressing the gratification felt by them and all who were connected with the Academy at the return to it of His Royal Highness the Duke of Edinburgh, not in his former capacity of a Vice-President, but in the higher office of President, which, on the unanimous invitation of the Vice-Presidents and Directors, he had graciously consented to accept. The practical interest of His Royal Highness in music was well known throughout the kingdom. He desired to thank Dr. Mackenzie for the kind—too kind—remarks which he had made about him, and could assure the Principal that it gave him immense pleasure to serve with him. His services would be freely and cordially given to the Academy as long as the Directors thought fit to keep him in the important position which they had entrusted to him. He warmly endorsed Dr. Mackenzie's remarks regarding the Secretary. Mr. Renaut's services to the Academy were as unostentatious as they were able and untiring. (Cheers.) He desired to express the thanks of the Committee to the Directors of the Crystal Palace and to Mr. Augustus Manns not only for tickets but for giving to students opportunities of appearing at their excellent Concerts; to Mr. Daniel Mayer, Mr. Vert, Mr. Farley Sinkins, Mr. W. B. Healey, and many Professors and others for opportunities of attending good concerts; and to Messrs. Broadwood, Bechstein, Erard, Kirkman, Brinsmead, Pleyel Wolff & Co., and Mr. Ibach, for the loan of instruments. He desired to congratulate the successful students, especially Miss Llewela Davies, with whom his wife, not being able to present the Company of Musicians' Medal, particularly wished to shake hands. (Loud cheers.) He believed he was right in stating that Miss Davies' list of awards was longer than that of any student since the Academy was founded. Some of their principal students appeared to be weighed down by the medals they carried, and his good friend Mr. Randegger had suggested for next year a pleasing way of varying the monotony of the proceedings on prize-giving day—namely, that the students should present some of their medals to their professors. (Laughter.) He desired again to thank them on the part of Mrs. Threlfall.

The ceremony then ended.

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Mr. Frye-Parker, W.†
(Principal).
" Antonietti.*
Miss Atkinson.*
" Byford.*
" Charles.*
" Collingwood.*
" Collins.*
Mr. Dyson.*
Miss Easton.*
Mr. Elliott.*
" Freedman.*
" Green.*
" Greenhead.*
" Heinzen.*
" Maney, E.*
Miss Macdonald.*
Mr. Newland-Smith.*
Miss Reynolds.*
" Rooke.*
Mr. Vionnee.*
Miss Wilson.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal).
" Audus.*
Miss Bennett.*
" Burmester.*
" Cobb.*
Mr. Davies.*
Miss Hansell.*
" Henniker.*
" Jay.*
" Jones, E. M.*
" Maurice.*
" Nash.*
" Pate.*

Second Violins— (continued).

Mr. Read.*
Mr. Reed.*
Miss Stern.*
" Stuart.*
" Stelfox.*
Mr. Winckworth.*

Violas.

Mr. Hann, W. H.
(Principal).
Mr. Dyson, A. E.†
Miss Einhauser.*
Mrs. Gill.†
Mr. Reynolds, T.
" Walenn, A.*
" Channell, H.†
" Waud, W. V.†

Violoncellos.

Mr. Howell.†
(Principal).
Miss Hall.*
Mr. Hambleton, J. E.†
" Hann, C.*
" Maney, A.*
" Parker, B.*
Miss Vernet.*

Double Basses.

Mr. White, A. C.
(Principal).
" Harper, A. E.†
" Harper, C.†
" Kendall, F.
" Maney, E. F.†
" Perkins, F.†
" Griffiths, W.

Flutes.

Mr. Vivian, A. P.†
" Donnawell.*

Oboes.

Mr. Horton, G.†
" Horton, E. C.†

Clarionets.

Mr. Egerton, P.*
" Tunbridge, T. M.*

Bassoons.

Mr. Wotton, W. B.
" Hunt, C.†

Horns.

Mr. Mann, T. E.
" Brain, A. E.
" Standen, J. W.
" Keevill, R.

Trumpets.

Mr. Solomon, J.†
" Ellis, W.

Trombones.

Mr. Colton, T. C.
" Geard, C.
" Matt, J.

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Mr. Barnard, T. K.*

Cymbals.

Mr. Harmon, P.*

Harp.

Miss Carnes.*

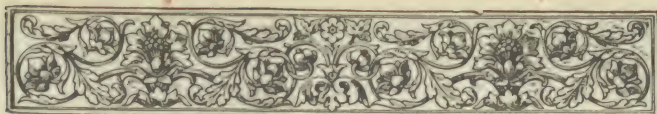
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Mr. Chapman, H. A.

* Student.

† Ex-Student.

Tuesday 19th Dec^r 1893



❖ PROGRAMME. ❖

ADAGIO } Concerto in E flat—Pianoforte Weber.
RONDO }

Mr. HAROLD E. MACPHERSON.

CAVATINE, "L'Amour! Oui, son ardeur a troublé" (*Romeo et Juliette*)*
Gounod.

Mr. PHILIP BROZEL.

ANDANTE } Symphonie Espagnole—Violin Lalo.
RONDO }

CONCERTO IN B FLAT MINOR—Pianoforte Henselt.

Miss SYBIL PALLISER.

DRAMATIC SCENA (MS.) ... "Alkestis" ... Reginald Steggall
(Student).

Miss EDITH M. HANDS.

CONCERTO IN G—Pianoforte Rubinstein.

Mr. FRITZ W. READ.

SCENA ... "Infelice" ... Mendelssohn.

Miss MINNIE ROBINSON.

ANDANTE } Ballet Suite in D (MS.) ... Hermann F. Löhr
MOTO PERPETUO } (Student).

* By kind permission of SIR AUGUSTUS HARRIS.

The Pianoforte by Messrs. John Broadwood & Sons.



PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ADAGIO } Concerto in E flat—Pianoforte Weber.
RONDO }

MR. HAROLD E. MACPHERSON.

CAVATINE, "L'AMOUR! OUI, SON ARDEUR A TROUBLÉ"
(*Romeo et Juliette*)* Gounod.

MR. PHILIP BROZEL.

L'AMOUR! L'amour! oui, son ardeur a troublé tout mon être!
Mais quelle soudaine clarté resplendit a cette fenetre?
C'est la que dans la nuit rayonne sa beauté!

Ah! lève toi, soleil! fais palir les etoiles
Qui dans l'azur sans voiles,
Brillent au firmament.
Ah! lève toi! Ah! lève toi! parais! parais!
Astre pur et charmant!
Et le rêve! elle denoue
Une boucle de cheveux qui vient caresser sa joue.
Amour! amour! porte lui mes vœux!
Elle parle! Quelle est belle!
Ah! je n'ai rien entendu!
Mais ses yeux parlent pour elle,
Et mon cœur a répondu.
Ah! lève toi, soleil! &c.

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ANDANTE }
 RONDO } Symphonie Espagnole—Violin *Lalo.*

CONCERTO in B flat minor—Pianoforte *Henselt.*

MISS SYBIL PALLISER.

DRAMATIC SCENA (MS.), "ALKESTIS" ... *Reginald Steggall*
 (Student).

MISS EDITH M. HANDS.

[ALKESTIS alone in the hall of ADMETOS.]

AH, wherefore this, O stern decree of Fate
 That bids Admetos die? The gods irate
 Demand his life,
 And I, his wife,
 In woe the dreadful issue must await.
 O heav'nly Pow'rs,
 Have ye no pity for my lowly state?
 The fleeting hours
 Pass onward to the night. My grief is great.

* * * * *

Yet was it said, the gods his life would spare
 If one would die for him—devotion rare!
 Though kith and kin refuse the sacrifice,
 A wife remains to pay the sought-for price.

And shall I yield up life for death ?
 Is living worth the toil of breath ?
 What shall I lose thereby, or gain ?
 Is dying hard, or free from pain ?

Yet one must die ;

And he or I

Must face the dread and awful doom
 Within the darkness of the tomb.

O bitter doubt ! O gruesome fear !
 Ne'er more should I Admetos see !
 Ne'er more his word of greeting hear !
 How will it end ! How must it be ?

Should I be happier here alone,
 And parted from the love I own ?
 Then let me choose nor hesitate ;
 And Death decide my heart's dictate,
 If one must die,
 Then be it I

To face the dread and awful doom
 Within the darkness of the tomb.

Farewell, sweet life ! Farewell, dear lord !
 Thus Life and Death in love accord.
 When I am gone, weep not for me,
 But cherish in thy memory
 The thought of one who died for thee.

[*She stabs herself and dies.*]

Granville Bantock.

CONCERTO in G—Pianoforte *Rubinstein.*

MR. FRITZ W. READ.

SCENA "INFELICE" ... *Mendelssohn.*

MISS MINNIE ROBINSON.

3 INFELICE ! gio dal mio sguardo si di le guo !
 La mia presenza l'iniquo non sostenue.

E pur odiar nol posso ancor !
 Rammenta alfine falli, suoi,
 Risveglia tua virtù !
 Scordati l'empio traditore !
 Amante sventurata e l'amo pur ?
 Così fallace amore le tue promesse attendi ?
 Tu non mai rendi la rapita quiete ?
 Queste son le speranze, e l'ore liete !

Ah ! ritorna età felice
 Quando accanto del mio bene,
 Non conobbi queste pene,
 Quando m'era fido ancor.
 Ah ! se volgo gli occhi intorno,
 Mi rammento sempre il giorno,
 Che giurommi la sua fè,
 Quel tenero arboscello,
 Quel limpido ruscello,
 Parlami del suo amor.
 Ah ! ritorna, &c.

Invan ! Invano !
 Non v'è contento
 Senza tormento
 Nell' amor !
 E pur la memoria
 Dei giorni d' amore
 L' amaro dolore
 Può sol consolar !

Ah ! ritorna età felice
 Quando a me fù fido ancor !
 E pur la memoria, &c.

ANDANTE
 MOTO PERPETUO } Ballet Suite in D (MS.) *Hermann F. Löhr*
 (Student).

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALÉ BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAPEA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1893-4.

The First, or Michaelmas Term, commences on Thursday, 28th September, and closes on Wednesday, 20th December, 1893.

The Michaelmas Half-Term commences Thursday, 9th November, 1893.

The Second, or Lent Term, commences on Thursday, 11th January, and closes on Wednesday, 2nd May, 1894, with an adjournment from 22nd March to 18th April inclusive for the Easter Holidays.

The Lent Half-Term commences 22nd February, 1894.

The Third, or Midsummer Term, begins on Thursday, 3rd May, and ends on Wednesday, 25th July, 1894.

The Midsummer Half-Term begins 14th June.

ENTRANCE EXAMINATIONS, 1893-4.

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 25th September, at 10.

For the Michaelmas Half-Term, Monday, 6th November, at 2.

For the Lent Term, Monday, 8th January, at 11.

For the Lent Half-Term, Monday, 19th February, at 2.

For the Midsummer Term, Tuesday, 1st May, at 2.

For the Midsummer Half-Term, Monday, 11th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both ; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,457 Candidates have presented themselves for this examination, of whom an average of 27·72 per cent. have passed, as shown by the following figures :—

YEAR.	EXAMINED.	PASSED.
1884 ...	52	21
1885 ...	68	26
1886 ...	106	27
1887 ...	116	26
1888 ...	129	31
1889 ...	155	34
1890 ...	141	34
1891 ...	207	60
1892 ...	240	76
1893 ...	243	69
	<hr/> 1,457	<hr/> 404

The Syllabus of the next Examination, and all further information relating thereto may be obtained from the Secretary on application.

The last day for entering Candidates for the 1893-4 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., was Monday, 23rd October, 1893. The last day for completion of the entry by payment of Final Fee was Thursday, 30th November, 1893.

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA (DUKE OF EDINBURGH, K.G.)	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., F.R.S.	1	1	0			
Agnew, Philip L.	3	3	0			
Allison, Mrs. Edith	5	5	0			
Allison, Dr. Horton, R.A.M.				3	3	0
Arnold, Miss Adelaide	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq.	1	1	0			
Banister, H. C., Esq., R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Butler, James William, Esq.	5	5	0			

					Annual Subscriptions.	Donations or Life Subscriptions.
					£ s. d.	£ s. d.
Cater, J. J., Esq.	...	...	...	...	1 1 0	
Chappell & Co., Messrs.	...	...	...	...	5 5 0	
Chitty, The Hon. Sir Joseph W.	...	...	...	...		52 10 0
Churchyard, Miss	...	...	...	...	1 1 0	
Churchyard, Miss L.	...	...	...	...	1 1 0	
Cobb, Gerard F., Esq., M.A.	...	...	...	...	1 1 0	
Cocks & Co., Messrs. Robert	...	...	...	...	5 5 0	
Collard & Collard, Messrs.	...	...	...	...	5 5 0	
Cook, Charles S., Esq., A.R.A.M.	...	...	...	...	1 1 0	
Corder, F., Esq., R.A.M.	...	...	...	...	1 1 0	
Couldery, C. H., Esq., A.R.A.M.	...	...	...	...	1 1 0	
Cox, F. R., Esq., R.A.M. (deceased)	...	...	...	...		2 2 0
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	...	...	...	...	1 1 0	
Curtis, Miss Alice, L.R.A.M.	...	...	...	...	1 1 0	
Dannreuther, Edward, Esq.	...	...	...	...	1 1 0	
Davies, Ben, Esq., A.R.A.M.	...	...	...	...	1 1 0	
Davies, Mrs. Mary, R.A.M.	...	...	...	...	3 3 0	
Davies, Mrs. Read	...	...	...	...	1 1 0	
Dewar, Professor James, LL.D., F.R.S.	...	...	...	...	1 1 0	
Diemer, P. H., Esq. (Bedford)	...	...	...	...	1 1 0	
Dixon, Miss E. J.	...	...	...	...	1 1 0	
Dobree, Bonamy, Esq.	...	...	...	...	5 5 0	5 5 0
Dorrell, W., Esq., R.A.M.	...	...	...	...	2 2 0	
Dudley, The Right Hon. The Earl of (deceased)	...	...	...	...		105 0 0
Erard & Co., Messrs.	...	...	...	...	5 5 0	
Evill, Henry, Esq.	...	...	...	...	1 1 0	
Eyers, H. R., Esq., R.A.M.	...	...	...	...	1 1 0	
Ferrari, Miss F. J.	...	...	...	...	1 1 0	
Fetherstonhaugh, Mrs.	...	...	...	...	1 1 0	
Fitton, Walter, Esq., A.R.A.M.	...	...	...	...	1 1 0	
Flack, Mrs. W. J.	...	...	...	...	1 1 0	
Fleming, Miss Fannie	...	...	...	...	1 1 0	
Francis, Miss Beata	...	...	...	...	1 1 0	
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	...	...	...	...	1 1 0	
Goldsmid, Lady	...	...	...	...	2 2 0	5 0 0
Goldsmiths' Company	...	...	...	...		50 0 0
Goldsmiths' Company (2nd donation)	...	...	...	...		100 0 0
Goldsmiths' Company (3rd donation)	...	...	...	...		50 0 0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Gough & Davy, Messrs. (Hull)	1	1	0			
Green, Richard, Esq.	1	1	0			
Grey, Earl de	2	2	0			
Gritton, John H., Esq.	1	1	0			
Grocers' Company				5	0	0
Gwyn, F. M., Esq.... ..	1	1	0			
Hailstone, Mrs.				12	12	0
Hann, W. H., Esq.	1	1	0			
Harborough, A., Esq., A.R.A.M.	1	1	0			
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Hazard, Miss Ada, A.R.A.M.	1	1	0			
Henderson, Miss Robertine, R.A.M.	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	1	1	0			
Hewson, Miss	1	1	0			
Hichens, A. K., Esq.	3	3	0			
Higgins, Miss Florence	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Hoare, Miss... ..	1	1	0			
Horrocks, Miss Amy, A.R.A.M.	1	1	0			
Horton, G., Esq., A.R.A.M.	1	1	0	105	0	0
Howe, The Earl				12	12	0
Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.						
Hutchinson, J. T., Esq., A.R.A.M.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam, J. H., November 11th, 1862				1	1	0
J. O. C. (per Miss Jelf Sharp)				26	5	0
Johnson, George, Esq.	1	1	0			
Kemp, S., Esq., R.A.M.	1	1	0			
Keyser, Sir P. de	2	2	0			
Kilmorey, The Right Hon. the Earl of, K.P.	1	1	0			
Kiver, Mrs. Ernest... ..	1	1	0			
Knight, George S., Esq., Junr.				12	12	0
Kuhe, W., Esq.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Lambert, Fredk., Esq.	1	1	0			
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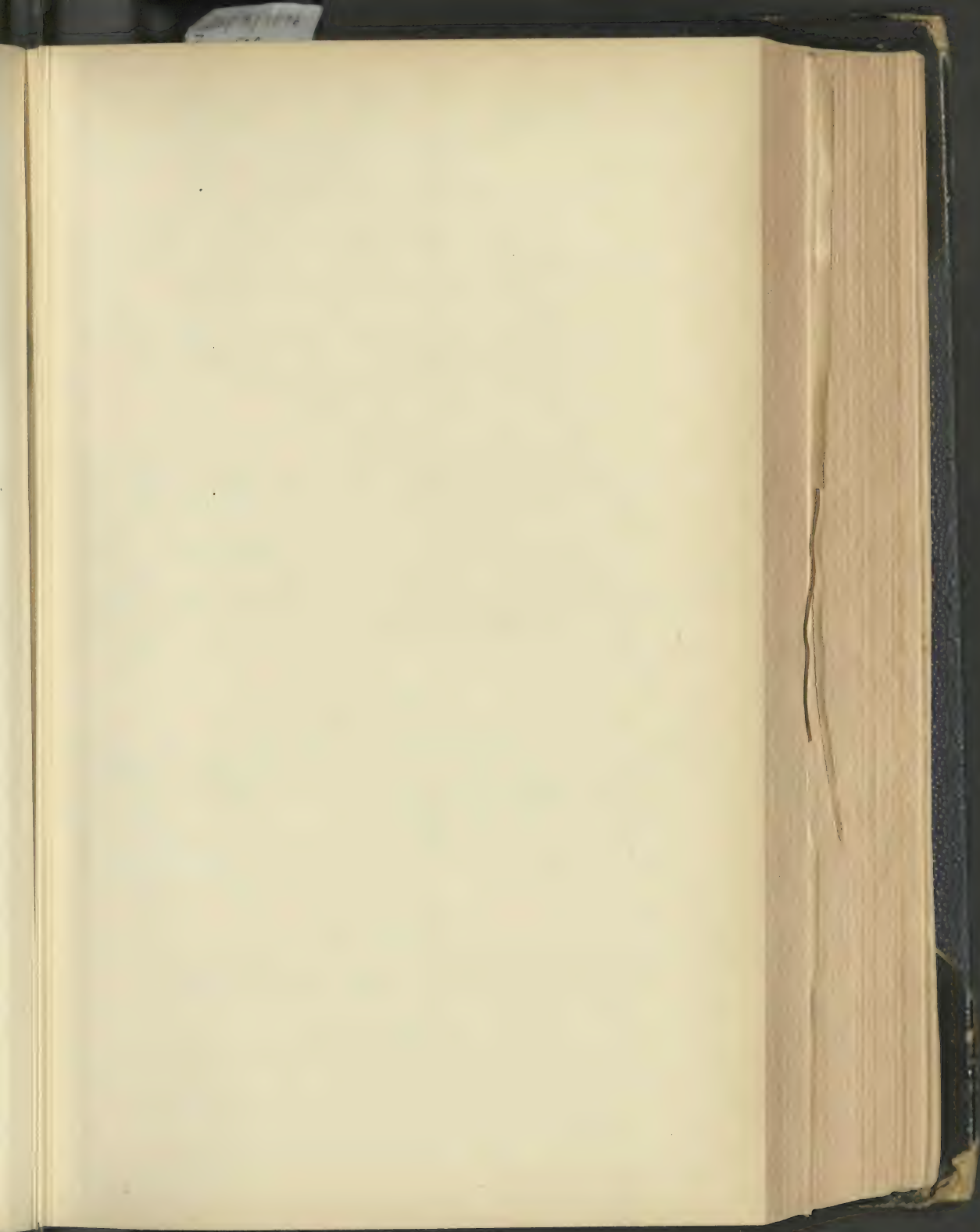
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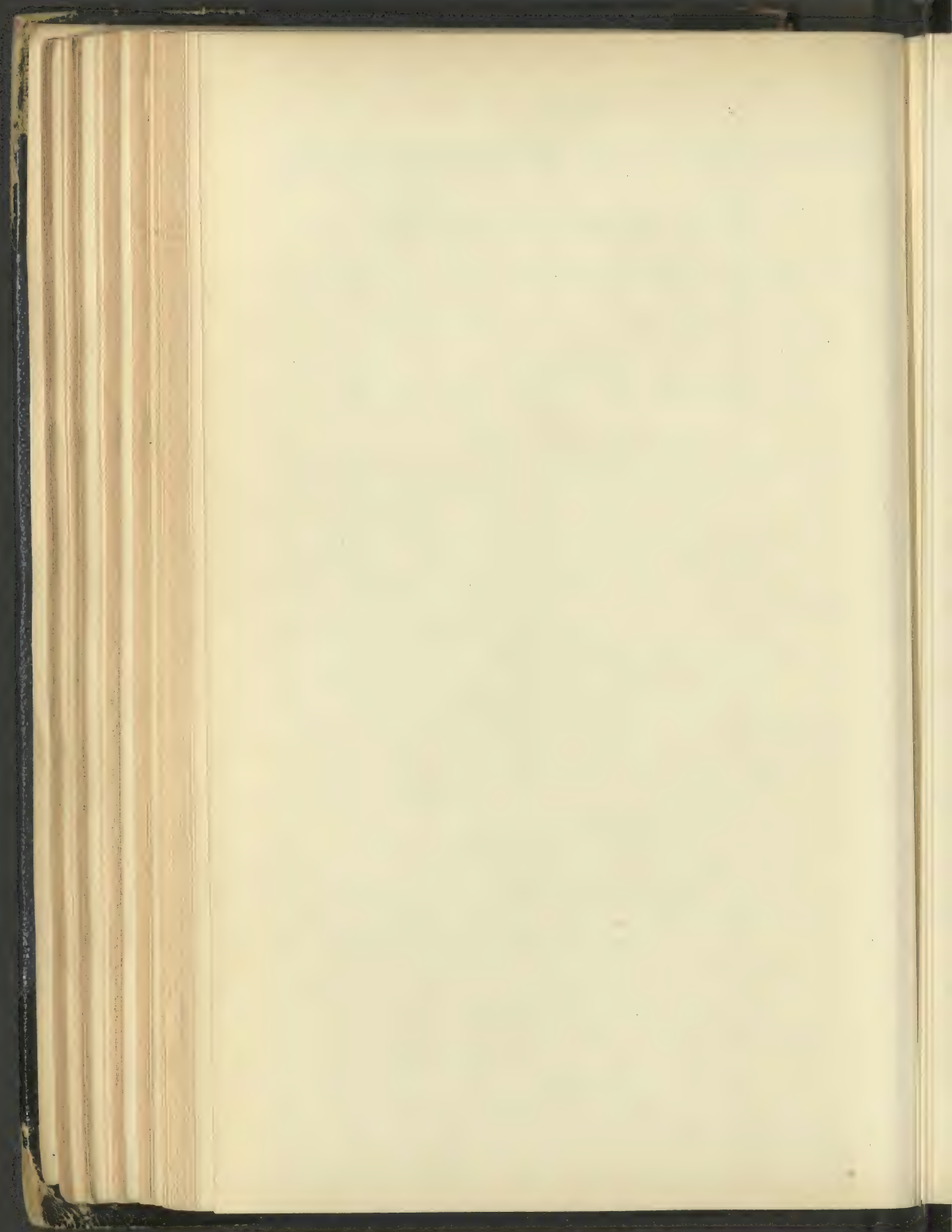
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ANTHEM ... "God is our hope and strength" *George E. Mott*
(Student).

THE CHOIR.

Solo by Mr. T. M. JAMES

PRELUDE }
ALLEGRO } —Violin *Lalo.*
CHANTS RUSSES }

Miss NETTIE ATKINSON.

"SERENADE OF DON JUAN" *Tschaikowsky.*
Mr. ARTHUR WALENN.

VARIATIONS ON A THEME BY SCHUMANN—Pianoforte ... *Brahms.*
Miss CURRIE.

"SYNNOVE'S SONG" *Kjerulf.*
Miss MARION EVANS.

SONATA in E (MS.)—Violin and Pianoforte... *Llewela Davies*
(Macfarren Scholar).
Allegro.
Andante—Allegro vivace—Andante.
Presto.

Miss GERTRUDE COLLINS and Miss LLEWELA DAVIES.

ROMANCE... .. "Rappelle en ton cœur" (*Elaine*) ... *Bemberg*
Mr. FREDERICK B. RANALOW.

ANDANTE } Quintett (Op. 44)—Pianoforte, two Violins,
FINALE } Viola, and Violoncello *Schumann.*

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(Student).

THE CHOIR.

Solo by Mr. T. M. JAMES.

CHORUS.

GOD is our Hope and Strength: a very present help in
trouble.

SOLO.

O come hither, and behold the works of the Lord: what
destruction He hath brought upon the earth. He maketh wars
to cease in all the world: He breaketh the bow, He knappeth
the spear, He burneth the chariots in the fire. Be still then,
and know that I am God: I will be exalted among the heathen,
and I will be exalted in the earth.

CHORUS.

The Lord of Hosts is with us: the God of Jacob is our refuge.

PRELUDE
 ALLEGRO } —Violin Lalo.
 CHANTS RUSSES }

MISS NETTIE ATKINSON.

"SERENADE OF DON JUAN" *Tschaikowsky.*

MR. ARTHUR WALENN.

☉ 'ER the distant Alpujaras, falls the darkening veil of night,
 With my mandoline I call thee, then come forth, my
 heart's delight!
 Thou of maids art queen and peerless, whoso dares my words
 gainsay,
 I defy to combat, fearless, death the insult shall repay.
 The earth has its flowers, the sky has its stars,
 Come forth, oh, Nisetta, and list to my lay.

Now from Seville to Granada, 'neath the silent light of stars,
 Clash of sword and tender ditty, mingle fiercely loves and wars,
 Ah, ye fair ones at your casements, lives of men for you are shed,
 As for me I'll pour my life-blood, thou the prize I know not
 dread.

The earth has its flowers, the sky has its stars,
 Come forth, oh, Nisetta, ah, come, love, to me.

VARIATIONS (ON A THEME BY SCHUMANN)—
 Pianoforte *Brahms.*

MISS CURRIE.

"SÏNNOVE'S SONG" *Kjerulf.*

MISS MARION EVANS.

☉ H! to remember the happy hours,
 'The pleasant childhood we spent together,
 The days of sunlight and birds and flowers:
 What did we know of wintry flowers?

We thought our playing must never cease,
 We thought our flowers would bloom for ever ;
 Our world was bounded by the garden trees,
 Then came the churchyard and the river.

Oh ! now the garden is white with snow ;
 At night I wait, and I stand and shiver.
 The place is frosty, the cold winds blow,
 Oh ! love, my love, but you come ever.

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Allegro.
 Andante—Allegro vivace—Andante.
 Presto.

MISS GERTRUDE COLLINS AND MISS LLEWELA DAVIES.

ROMANCE... "RAPPELLE EN TON CŒUR" (*Elaine*) ... *Bemberg.*

MR. FREDERICK B. RANALOW.

RAPPELLE en ton cœur le courage
 Et du ciel attends le secours !
 Bientôt reviendront les beaux jours,
 Le calme succède à l'orage !
 Plus de soucis sur ton visage ;
 Dieu voudra bénir tes amours.

Oui, ce Preux reviendra, j'en garde l'assurance,
 Car j'ai lu dans son cœur comme je lis en toi,
 Il t'aime ! et sa tendresse égale sa vaillance !
 Et je me fais ici le garant de sa foi.

Si quelque devoir que j'ignore
 L'a contraint de quitter ces lieux,
 Fidèle à son serment pieux
 Un même regret le dévore !
 Et son retour comme une aurore
 Sèchera les pleurs de tes yeux !

ANDANTE } Quintett (Op. 44)—Pianoforte, two Violins,
 FINALE } Viola, and Violoncello *Schumann.*

MISS IDA BETTS (Liszt Scholar), Miss E. E. BYFORD,
 MR. W. H. REED, MR. A. WALENN, MR. B. P. PARKER.

SONG "THE WORKER" *Gounod.*

MISS M. WILLIS BUND.

THE night lay o'er the city,
 The rain and winds made moan,
 The worker in his garret
 Sat toiling long and lone.

With nought of earth to praise him,
 No earthly love to bless,
 But there was one in heaven
 Still cheered his loneliness.

Courage, true heart, courage!
 She waiteth beyond the sun,
 To welcome thee to heaven
 When thy brave work is done.

Far on the hills of heaven,
 An angel watching leant,
 Across the blue cloud barriers,
 With glad eyes earthward bent.

And whispered thro' the quiet,
 "I come to thee anon,
 Toil on, Oh! my beloved,
 Thy work is well nigh done."

A few more nights of labour,
 Of struggling bravely on,
 And then God sent the Angel—
 The worker's work was done.

Cold lay the lifeless body,
 Within that cheerless place,
 A smile of peaceful trusting
 Upon the poor thin face.

But from the lonely garret,
 Unseen by mortal sight,
 Two angels, happy hearted,
 Passed into heaven that night.

"PREGHIERA DELLA SERA" *Haydn.*

(First time of Performance in England.)

THE CHOIR.

DIO! Dio! che mi guidi e reggi
 Il figlio tuo proteggi,
 Ascolta il mio pregar.
 Nei giorni del dolore
 A te si volge il core,
 Intendi il pio cantar.

IMPROMPTU (on a Theme from Schumann's *Manfred*)—

Two Pianofortes *Reinecke.*

MISS ETHEL M. JONES AND MISS KATE JONES.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1893-4.

The First, or Michaelmas Term, commences on Thursday, 28th September, and closes on Wednesday, 20th December, 1893.

The Michaelmas Half-Term commences Thursday, 9th November, 1893.

The Second, or Lent Term, commences on Thursday, 11th January, and closes on Wednesday, 2nd May, 1894, with an adjournment from 22nd March to 18th April inclusive for the Easter Holidays.

The Lent Half-Term commences 22nd February, 1894.

The Third, or Midsummer Term, begins on Thursday, 3rd May, and ends on Wednesday, 25th July, 1894.

The Midsummer Half-Term begins 14th June.

ENTRANCE EXAMINATIONS, 1893-4.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 25th September, at 10.

For the Michaelmas Half-Term, Monday, 6th November, at 2.

For the Lent Term, Monday, 8th January, at 11.

For the Lent Half-Term, Monday, 19th February, at 2.

For the Midsummer Term, Tuesday, 1st May, at 2.

For the Midsummer Half-Term, Monday, 11th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,457 Candidates have presented themselves for this examination, of whom an average of 27·72 per cent. have passed, as shown by the following figures :—

YEAR.		EXAMINED.		PASSED.
1884	...	52	...	21
1885	...	68	...	26
1886	...	106	...	27
1887	...	116	...	26
1888	...	129	...	31
1889	...	155	...	34
1890	...	141	...	34
1891	...	207	...	60
1892	...	240	...	76
1893	...	243	...	69
		<hr/>		<hr/>
		1,457		404

The Syllabus of the next Examination, and all further information relating thereto may be obtained from the Secretary on application.

The last day for entering Candidates for the 1893-4 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., was Monday, 23rd October, 1893. The last day for completion of the entry by payment of Final Fee was Thursday, 30th November, 1893.

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA (DUKE OF EDINBURGH, K.G.)	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., F.R.S. ...	1	1	0			
Agnew, Philip L.	3	3	0			
Albanesi, Cav ^o C.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Dr. Horton, R.A.M.				3	3	0
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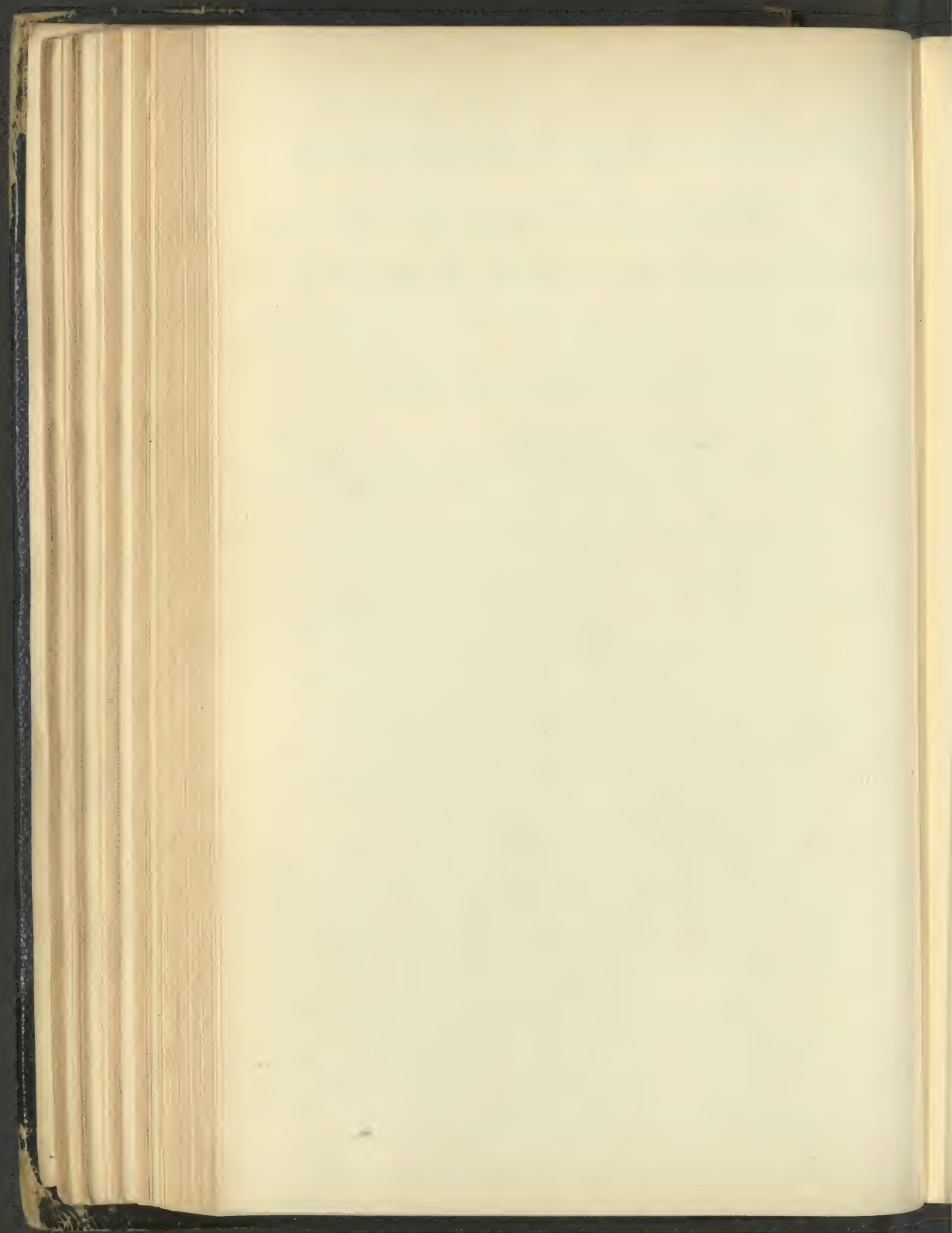
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PELLUET, AUGUSTE.

GERMAN LANGUAGE.

MERK, CHARLES, Ph.D.

SUB-PROFESSORS.

PIANOFORTE.

AITKEN, GEORGE.
BAKER, THOMAS M.
BARNARD, THOMAS K.
COATES, Miss ISABEL.
DAVIES, Miss LLEWELA.
GILFORD, Miss ANNIE.
PRATT, Miss EDITH.
PURVIS, Miss EDITH.
READ, FRITZ W.
SMITH, Mrs. AGNES TURN-
BULL.
WEST, Miss LILY.
WHEATON, Miss EMMA.

VIOLIN.

BARNES, Miss ETHEL.
DYSON, W. H.
ELLIOTT, PERCY.
WALENN, GERALD.

VIOLA.

WALENN, ARTHUR.

VIOLONCELLO.

PARKER, BERTIE.

ELOCUTION.

HARKNESS, Mrs.
WALTERS, Miss
CHARLOTTE F.



The Orchestra.

First Violins.

Mr. Frye-Parker, W.†
(Principal).
Miss Atkinson.*
" Bankart.
" Byford.*
" Charles.*
" Collingwood.*
" Collins.*
Mr. Dyson.*
Miss Easton.*
Mr. Elliott.*
" Freedman.*
" Heinzen.*
" Lorimer.*
" Maney, E.*
Miss Reynolds.*
Mr. Reed.*
Miss Stuart.*
Mr. Vionnee.*

Second Violins.

Mr. Szczepanowski, L.†
(Principal).
" Antonietti.
" Audus.*
Miss Bennett.*
" Burmester.*
" Cobb.*
Mr. Davies-Handley.*
" Greenhead.*
" Green.*
Miss Hansell.*
" Hann.*
" Jay.*
" Jones, E. M.*
" Marsh.*
" Maurice.*
Mr. Meadows.*
Miss Nash.*
Mr. Newland-Smith.*

Second Violins—

(continued).

Miss Pate.*
Mr. Read.*
Miss Stern.*
" Stelfox.*
" Treherne.*
" Wilson.*

Violas.

Mr. Hann, W. H.
(Principal).
" Addison.*
" Channell, H.†
" Dyson, A. E.†
" Duncan.*
Miss Einhauser.*
Mrs. Gill.†
Mr. Walenn, A.*
" Wilson.*
" Wendt.*
" Haan, S. H.†
" Timothy, H. J.†

Violoncellos.

Mr. Howell†
(Principal).
Miss Chapman.*
" Hall.*
" Maney, A.*
" Mukle.*
" Parker, B.*
" Timothy.*
" Vernet.*

Double Basses.

Mr. White, A. C.
(Principal).
" Carrodus, E. A.
" Clements.*
" Harper, A. E.†
" Harper, C.†
" Kendall, F.

Double Basses—

(continued).

Mr. Maney, E. F.†
" Griffiths, W.

Flutes.

Mr. Vivian, A. P.†
" Donnawell.*

Oboes.

Mr. Horton, G.†
" Horton, L.†

Clarionets.

Mr. Egerton, P.*
" Tunbridge, T. M.*

Bassoons.

Mr. Wotton, W. B.
" Hunt, C.†

Horns.

Mr. Mann, T. E.
" Brain, A. E.
" Standen, J. W.
" Keevill, R.

Trumpets.

Mr. Solomon, J.†
" Ellis, W.

Trombones.

Mr. Colton, T. C.
" Geard, C.
" Matt, J.

Tympani.

Mr. Barnard, T. K.*

Harp.

Miss Carnes.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

❖ PROGRAMME. ❖

OVERTURE ... "Egmont" ... *Beethoven.*

CONCERTSTÜCK in C minor (Op. 122)—Harp ... *N. von Wilm.*
 Allegro maestoso. Andante. Allegro maestoso.
 Miss A. M. E. CARNES.

AIR ... "Rejoice greatly" (*Messiah*) ... *Handel.*
 Miss ALICE SIMONS (Parepa-Rosa Scholar).

CONCERTO in A minor (Op. 16)—Pianoforte ... *Grieg.*
 Allegro moderato. Adagio. Allegro marcato:—Quasi presto:—
 Andante maestoso.
 Miss LILY WEST.

TRIO ... "Whither away" (*The Voyage of Maeldune*) *Stanford.*
 THE FEMALE CHOIR.
 Solos by Miss ALICE C. CRAWLEY, Miss ANNIE CHILD,
 AND Mr. REGINALD BROPHY.

ADAGIO
 FINALE—ALLEGRO } (Concerto in A minor, Op. 206)—Violin *Raff.*
 Miss GERTRUDE COLLINS.

ALLEGRO-MODERATO (Concertino in D)—Flute ... *Reissiger.*
 Mr. MICHAEL DONNAWELL.

SCENA ... "Woo thou thy snowflake" (*Ivanhoe*) ... *Sullivan.*
 Mr. ARTHUR WALENN.

FANTAISIE CARACTERISTIQUE in G (MS.)—Pianoforte *George B. Aitken*
 (Student).
 Mr. G. B. AITKEN.

The Pianoforte by Messrs. Bechstein.
 The Harp by Messrs. S. & P. Erard.



PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

OVERTURE "EGMONT" *Beethoven.*

CONCERTSTÜCK in C minor (Op. 122)—Harp ... *N. von Wilm.*

Allegro maestoso. Andante. Allegro maestoso.

MISS A. M. E. CARNES.

AIR "REJOICE GREATLY" (*Messiah*) *Handel.*

MISS ALICE SIMONS (Parepa-Rosa Scholar).

REJOICE greatly, O daughter of Zion! Shout, O daughter of
Jerusalem! Behold, thy King cometh unto thee!

He is the righteous Saviour, and He shall speak peace unto the
heathen.

CONCERTO in A minor (Op. 16)—Pianoforte *Grieg.*

*Allegro moderato. Adagio. Allegro marcato:—
Quasi presto:—Andante maestoso.*

MISS LILY WEST.

TRIO ... "WHITHER AWAY" (*The Voyage of Maeldune*) Stanford,

THE FEMALE CHOIR.

Solos by Miss ALICE C. CRAWLEY, Miss ANNIE CHILD,
AND MR. REGINALD BROPHY.

AND we came to the Isle of Witches and heard their musical
cry—

"Come to us, O come, come" in the stormy red of a sky
Dashing the fires and the shadows of dawn on the beautiful
shapes.

For a wild witch naked as heaven stood on each of the loftiest
capes,

And a hundred ranged on the rock like white sea-birds in a row,
And a hundred gamboll'd and pranced on the wrecks in the sand
below,

And a hundred splash'd from the ledges, and bosom'd the burst
of the spray,

But I knew we should fall on each other, and hastily sail'd away.

"Whither away, whither away, whither away? fly no more.

Whither away from the high green fields, and the happy
blossoming shore?

Day and night to the billow the fountain calls:

Down shower the gambolling waterfalls

From wandering over the lea:

Out of the live-green heart of the dells

They freshen the silvery-crimson shells,

And thick with white bells the clover-hill swells

High over the full-toned sea:

O hither, come hither and furl your sails,

Come hither to me and to me:

Hither, come hither and frolic and play;

Here it is only the mew that wails;

We will sing to you all the day:

Mariner, mariner, furl your sails,

For here are the blissful downs and dales,

And merrily, merrily carol the gales,
 And the spangle dances in bight and bay,
 And the rainbow forms and flies on the land
 Over the islands free ;
 And the rainbow lives in the curve of the sand ;
 Hither, come hither and see ;
 And the rainbow hangs on the poising wave,
 And sweet is the colour of cove and cave,
 And sweet shall your welcome be :
 O hither, come hither, and be our lords,
 For merry brides are we :
 We will kiss sweet kisses, and speak sweet words :
 O listen, listen, your eyes shall glisten
 With pleasure and love and jubilee :
 O listen, listen, your eyes shall glisten
 When the sharp clear twang of the golden chords
 Runs up the ridged sea.
 Who can light on as happy a shore
 All the world o'er, all the world o'er ?
 Whither away ? listen and stay : mariner, mariner, fly no more."

ADAGIO } (Concerto in A minor, Op. 206)—
 FINALE—ALLEGRO } Violin *Raff.*

MISS GERTRUDE COLLINS.

ALLEGRO MODERATO (Concertino in D)—Flute *Reissiger.*

MR. MICHAEL DONNAWELL.

SCENA "WOO THOU THY SNOWFLAKE" (*Ivanhoe*) *Sullivan.*

MR. ARTHUR WALENN.

WOO thou thy snowflake till she melt for thee ;
 Another and a wilder bliss be mine ! My lovely Jewess !
 Oh, she has drawn a spell about my heart, and
 Whelmed my soul with love.

Her southern splendour, like the Syrian moon,
 Draws the full tide of my rebellious blood !
 Though Death should clasp me close 'ere set of sun,
 This hour is mine, and mine the tyrant's mood,
 And I will woo her as the lion woos,
 To bring his wild mate docile to his side ;
 And I will win her as the lion wins,
 That in the desert leads his tawny bride.
 I will woo her, I will win her,
 I will woo and win her as the lion woos and wins !

Oh, maid of Judah, trembling in my arms,
 Proud is thy fate to own my conquering sword !
 Though Hell oppose with all its dire alarms,
 This hour is mine, and I thy ruthless lord.
 If Death be host, I'll drain his cup for wine !
 Come night, come Death, so this wild hour be mine !

FANTAISIE CHARACTERISTIQUE in G (MS.)—

Pianoforte *George B. Aitken*
 (Student).

MR. G. B. AITKEN.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiero*," "*L'Inganno Felice*,"

"*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in *italics* in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)...	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1893-4.

The First, or Michaelmas Term, commences on Thursday, 28th September, and closes on Wednesday, 20th December, 1893.

The Michaelmas Half-Term commences Thursday, 9th November, 1893.

The Second, or Lent Term, commences on Thursday, 11th January, and closes on Wednesday, 2nd May, 1894, with an adjournment from 22nd March to 18th April inclusive for the Easter Holidays.

The Lent Half-Term commences 22nd February, 1894.

The Third, or Midsummer Term, begins on Thursday, 3rd May, and ends on Wednesday, 25th July, 1894.

The Midsummer Half-Term begins 14th June.

ENTRANCE EXAMINATIONS, 1893-4.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 25th September, at 10.

For the Michaelmas Half-Term, Monday, 6th November, at 2.

For the Lent Term, Monday, 8th January, at 11.

For the Lent Half-Term, Monday, 19th February, at 2.

For the Midsummer Term, Tuesday, 1st May, at 2.

For the Midsummer Half-Term, Monday, 11th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26·47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

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WALENN, ARTHUR.

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PARKER, BERTIE.

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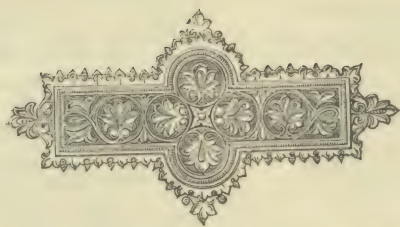
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❖ PROGRAMME. ❖

VARIATIONS (on a Theme by Beethoven)—Two Pianofortes
Saint-Saëns.

Miss HELEN OGILVIE and Miss FLORENCE WINTER.

SONG "A Song of Sunshine" *Goring Thomas.*
Miss GERTRUDE WOOD.

SUITE, Op. 116—Flute *Godard.*
Allegretto—Idylle—Valse.
Mr. M. DONNAWELL.

ROMANCE "Medjé" *Gounod.*
Mr. F. B. RANALOW.

QUARTET in G minor—Two Violins, Viola, and Violoncello *Grieg.*
Allegro molto ed agitato.
Romanze.
Intermezzo.
Finale.

MESSRS. G. WALENN, W. H. REED, A. WALENN, and B. P. PARKER.

TERZETTINO, "Non è la vaga rosa" *Costa.*
Miss CLARA WILLIAMS, Miss EDITH HANDS, and
Mr. REGINALD BROPHY.

GIGA CON VARIAZIONI (Suite in D minor)—Pianoforte ... *Raff.*
Miss GERTRUDE PEPPERCORN.

ZIGEUNER MELODIEN, Nos. 4 and 5 (Op. 55) ... *Dvořák.*
Miss ANNIE CHILD.

ALLEGRO (Concerto in E)—Violin *Vieuxtemps.*
Miss ETHEL BANKART.

SONG "Angels guard thee" ... *Godard.*
Mr. WRIGHT BEAUMONT.

THREE POSTHUMOUS STUDIES—Pianoforte *Chopin.*
Mr. STANISLAUS SZCZEPANOWSKI.





PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

VARIATIONS (on a Theme by Beethoven)—Two Pianofortes
Saint-Saëns.

MISS HELEN OGILVIE AND MISS FLORENCE WINTER.

SONG "A SONG OF SUNSHINE" ... *Goring Thomas.*
MISS GERTRUDE WOOD.

CHURL Winter his flight has taken,
The green buds are opening ;
My lover, awaken, and walk abroad in the Spring.
The thrush leads the choir in leafy citadel ;
The wren like a little brown friar has his homely tale to tell—
" Let ev'ry creature love Life, Life and Liberty "—
This creed the small hedge-preacher
Proclaims from tree to tree.

Come then, 'tis Spring, come then, 'tis May-time,
My lover, awaken, awaken,
Come then, 'tis Spring, 'tis May-time,
And the glad day just begun ;
Sweetheart, 'tis playtime,
Come out, come out into the sun ;
Come, 'tis Spring, 'tis May-time,
Sweetheart, 'tis play-time, come out,
'Tis Spring, 'tis May-time, come out into the sun.

SUITE, Op. 116—Flute *Godard.*

Allegretto—Idylle—Valse.

MR. M. DONNAWELL.

ROMANCE "MEDJÉ" *Gounod.*

MR. F. B. RANALOW.



MEDJÉ, qui d'un sourire

Enchaines ma liberté

Sois fière de ton empire

Commande à ma volonté.

Naguère encor, sans entrave,

Comme l'oiseau dans les airs,

Ton regard a fait esclave

Le libre enfant des déserts.

Medjé ! Medjé !

Le roi de l'amour même

Devrait te désarmer !

Hélas ! Tu doutes que je t'aime,

Quand je meurs de t'aimer.

Ces bijoux que l'on t'envie,

J'ai vendu pour les payer,

Ingrate plus que ma vie,

Mes armes et mon coursier !

Et tu demandes quels charmes

Tiennent mon cœur enivré ?

Tu n'as donc pas vu mes larmes ?

Toute la nuit j'ai pleuré !

Medjé, Medjé !

Les pleurs de l'amour même

Devrait te désarmer !

Hélas ! tu doutes que je t'aime

Quand je meurs de t'aimer.

Tu veux lire dans mon cœur
 Pour voir ton nom vainqueur
 Eh bien ! prends donc cette lame
 Et plonge la dans mon cœur !
 Regarde sans épouvante
 Et sans regrets superflus
 Ton image encor vivante
 Dans ce cœur qui ne bat plus !
 Medjé ! Medjé !
 Le sang de l'amour même
 Devrait te desarmer !
 Hélas ! tu doutes que je t'aime
 Quand je meurs de t'aimer.

QUARTET IN G MINOR—Two Violins, Viola, and
 Violoncello *Grieg.*

Allegro molto ed agitato.

Romanze.

Intermezzo.

Finale.

MESSRS. G. WALENN, W. H. REED, A. WALENN,
 AND B. P. PARKER.

TERZETTINO ... "NON È LA VAGA ROSA" *Costa.*

MISS CLARA WILLIAMS, MISS EDITH HANDS,
 AND MR. REGINALD BROPHY.

NON è la vaga rosa
 L' imagine di te,
 Non è così vezzosa,
 Così bella non è.

Sul tuo bel labbro amore,
 Soave s' appoggiò,
 Egli cercava un core,
 E in te lo ritrovò.

GIGA CON VARIAZIONI (Suite in D minor)—Pianoforte *Raff.*

MISS GERTRUDE PEPPERCORN.

ZIGEUNER MELODIEN, Nos. 4 and 5 (Op. 55) ... Dvořák.
MISS ANNIE CHILD.

No. 4.

ALS die alte Mutter
Mich noch lehrte singen,
Thränen in den Wimpern,
Gar so oft ihr hingen.

Jetzt wo ich die kleine,
Selber üb' im Sange,
Riesel't's mir vom Auge,
Auf die braune Wange.

English version.

SONGS my mother taught me
In the days long vanish'd,
Seldom from her eyelids
Were the tear-drops banish'd.

Now I teach my children
Each melodious measure,
Oft the tears are flowing
From my mem'ry's treasure.

No. 5.

REINGESTIMMT die Saiten!
Bursche tanz' im kreise!
Heute froh' und Morgen?
Trüb' nach alter Weise.

Nächster Tag am Nile,
An der Väter Tische
Reingestimmt die Saiten
In den Tanz dich mische.

English version.

TUNE thy strings, oh gipsy,
Join the wreathing dances,
Laugh to-day, to-morrow
Tears may cloud thy glances.

By the Nile's still waters,
Where our fathers planted,
Thou shalt stray, up-tune,
Let the song be chanted.

ALLEGRO (Concerto in E)—Violin ... *Vieuxtemps.*

MISS ETHEL BANKART.

SONG ... "ANGELS GUARD THEE" ... *Godard.*

MR. WRIGHT BEAUMONT.

BENEATH the quivering leaves,
 Where shelter comes at last,
 All sadness sings to rest,
 Or glides into the past;
 Her sweet eyes prison'd now
 In their soft silken bars;
 O! my love, calm she sleeps,
 Beneath the trembling stars.

Ah! wake not yet from thy repose,
 A fair dream-spirit hovers near thee,
 Weaving a web of gold and rose
 Through dreamland's happy isles to bear thee.
 Sleep, love, it is not yet the dawn,
 Angels guard thee, sweet love, till morn.

Far from the noisy throng,
 By song-birds lull'd to rest,
 Where rock the branches high,
 By breezes soft caressed,
 Softly the days go on,
 By sorrow all unharm'd,
 Thus may life be to thee
 A sweet existence charm'd.
 Ah! wake not, &c.

THREE POSTHUMOUS STUDIES—Pianoforte ... *Chopin.*

MR. STANISLAUS SZCZEPANOWSKI.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1893-4.

The First, or Michaelmas Term, commences on Thursday, 28th September, and closes on Wednesday, 20th December, 1893.

The Michaelmas Half-Term commences Thursday, 9th November, 1893.

The Second, or Lent Term, commences on Thursday, 11th January, and closes on Wednesday, 2nd May, 1894, with an adjournment from 22nd March to 18th April inclusive for the Easter Holidays.

The Lent Half-Term commences 22nd February, 1894.

The Third, or Midsummer Term, begins on Thursday, 3rd May, and ends on Wednesday, 25th July, 1894.

The Midsummer Half-Term begins 14th June.

ENTRANCE EXAMINATIONS, 1893-4.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 25th September, at 10.

For the Michaelmas Half-Term, Monday, 6th November, at 2.

For the Lent Term, Monday, 8th January, at 11.

For the Lent Half-Term, Monday, 19th February, at 2.

For the Midsummer Term, Monday, 30th April, at 2.

For the Midsummer Half-Term, Monday, 11th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

- D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26·47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	50	0	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Sparrow, Chas. E., Esq.	3	14	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.
	£	s.	d.	£ s. d.
HER MAJESTY THE QUEEN	105	0	0	
H.R.H. THE PRINCE OF WALES	10	10	0	
H.R.H. THE PRINCESS OF WALES	10	10	0	
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50 0 0
H.R.H. THE PRINCE CHRISTIAN				5 5 0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., F.R.S. ...	1	1	0	
Addison, R. B., Esq., A.R.A.M.	1	1	0	
Agnew, Philip L.	3	3	0	
Aitken, Samuel, Esq.				2 2 0
Albanesi, Cav ^e . C.	1	1	0	
Allison, Mrs. Edith	5	5	0	
Allison, Dr. Horton, R.A.M.				3 3 0
Arnold, Miss Adelaide	1	1	0	
Ashdown, Edwin, Esq.	5	5	0	
Atkinson, W., Esq. (deceased)				50 0 0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0	
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0	
Banister, H. C., Esq., R.A.M.	1	1	0	
Bantock, Dr. G. Granville	1	1	0	
Barry, C. A., Esq.				12 12 0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...	1	1	0	
Bennett, J. R. Sterndale, Esq.	2	2	0	
Bennett, Joseph, Esq.	5	5	0	
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0	
Bernard, Sir Thomas T., Bart. (deceased)				52 10 0
Best, The Hon. Henry M....				12 12 0
Best, The Hon. Henry M. (second donation)				12 12 0
Betjemann, G. H., Esq.	1	1	0	
Bloomfield, Lady				25 0 0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0	
Boosey & Co., Messrs.	5	5	0	
Briant, Rowland, Esq., A.R.A.M.	1	1	0	
Broadwood & Sons, Messrs. John	5	5	0	200 0 0
Broadwood, Walter S., Esq.				10 0 0
Broxholme, Mrs. Fred. G.				26 5 0
Burnett, A., Esq., Hon. R.A.M.	1	1	0	

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W....				52	10	0
Churchyard, Miss	1	1	0			
Churchyard, Miss L.	1	1	0			
Churchyard, Robt. L., Esq.	1	1	0			
Clapshaw, Miss Amy C. G.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Cook, Charles S., Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M....	1	1	0			
Cox, F. R., Esq., R.A.M. (deceased)				2	2	0
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M....	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie	1	1	0			
Davies, Mrs. Mary, R.A.M.	1	1	0			
Davies, Mrs. Read	1	1	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dobree, Bonamy, Esq.	5	5	0			
Dorrell, W., Esq., R.A.M....	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Erard & Co., Messrs.	5	5	0			
Evill, Henry, Esq....	1	1	0			
Eyers, H. R., Esq., R.A.M.	1	1	0			
Farren, Wm., Esq.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fiori, E., Esq., Hon. R.A.M.	1	1	0			
Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

					Annual Subscriptions.			Donations or Life Subscriptions.		
					£	s.	d.	£	s.	d.
Gough & Davy, Messrs. (Hull)	...	...	...	...	1	1	0			
Green, Richard, Esq.	...	...	...	...	1	1	0			
Grey, Earl de	...	...	...	...	2	2	0			
Grocers' Company	...	...	...	...				5	0	0
Gwyn, F. M., Esq.	...	...	...	...	1	1	0			
Hailstone, Mrs.	...	...	...	...				12	12	0
Hann, W. H., Esq.	...	...	...	...	1	1	0			
Harrison, Miss Rose (Pupil of the late Frank Mori)	...	...	...	...				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	...	...	...	...	1	1	0			
Haynes, Battison, Esq.	...	...	...	...	1	1	0			
Hazard, Miss Ada, A.R.A.M.	...	...	...	...	1	1	0			
Henderson, Miss Robertine, R.A.M.	...	...	...	...	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	...	...	...	...	1	1	0			
Hewson, Miss	...	...	...	...	1	1	0			
Hichens, A. K., Esq.	...	...	...	...	3	3	0			
Higgins, Miss Florence	...	...	...	...	1	1	0			
Higgins, H. V., Esq.	...	...	...	...	2	2	0			
Hoare, Miss	...	...	...	...	1	1	0			
Horrocks, Miss Amy, A.R.A.M.	...	...	...	...	1	1	0			
Horton, G., Esq., A.R.A.M.	...	...	...	...	1	1	0			
Howe, The Earl	...	...	...	...				105	0	0
Hoyte, Wm. Stevenson, Esq.	...	...	...	...	1	1	0			
Hume, W. W. F., Esq.	...	...	...	...				12	12	0
Hunter, James, Esq.	...	...	...	...				12	12	0
Hutchinson, J. T., Esq., A.R.A.M.	...	...	...	...	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.	...	...	...	...				50	0	0
In Memoriam, J. H., November 11th, 1862	...	...	...	...				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	...	...	...	...	1	1	0			
J. O. C. (per Miss Jelf Sharp)	...	...	...	...				26	5	0
Johnson, George, Esq.	...	...	...	...	1	1	0			
Kemp, S., Esq., R.A.M.	...	...	...	...	1	1	0			
Keyser, Sir P. de	...	...	...	...	2	2	0			
Kilmorey, The Right Hon. the Earl of, K.P.	...	...	...	...	1	1	0			
King, Frederic, Esq.	...	...	...	...	1	1	0			
Kipps, W. J., Esq.	...	...	...	...	1	1	0			
Kiver, Mrs. Ernest	...	...	...	...	1	1	0			
Knight, George S., Junr., Esq.	...	...	...	...				12	12	0
Kuhe, W., Esq.	...	...	...	...	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	...	...	...	...	1	1	0			
Lambert, Fredk., Esq.	...	...	...	...	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	...	...	...	...	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	...	...	...	...	1	1	0	12	12	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Latter, Richard, Esq., R.A.M. ...	1	1	0			
Leaf, Mrs. Charles... ..	2	2	0			
Leinster, The Duke of (deceased) ...				105	0	0
Lesingham, Henry, Esq....	1	1	0			
Leslie, Henry, Esq., Hon. R.A.M. ...	1	1	0			
Leslie, John, Esq. ...				36	15	0
Lewis, Arthur J., Esq. ...	2	2	0			
Littleton, Augustus, Esq. ...	1	1	0	5	5	0
Lloyd, Miss Alicia Margaret ...	1	1	0			
Lloyd, E. Turner, Esq. ...	1	1	0			
Lonsdale, The Earl of (deceased) ...				110	5	0
Lowe, The Misses (Mayfield Southgate) ...				12	12	0
Lowther, Sir John H. ...				10	10	0
Lowther, Right Hon. Lady E. (deceased) ...				90	17	0
Lucas, Arthur, Esq. ...	1	1	0			
Lunn, Mrs. H. C., A.R.A.M. ...	1	1	0			

Macfarren, Walter, Esq., R.A.M....	3	3	0			
Mackenzie, Dr. A. C., R.A.M. ...	1	1	0			
Mackenzie, H., Esq. ...				97	12	0
Mackway, Walter, Esq., A.R.A.M. ...	1	1	0			
Macpherson, Stewart, Esq., R.A.M. ...	1	1	0			
Macrory, Edmund, Esq., Q.C. ...	2	2	0			
Majoribanks, E., Esq. (deceased) ...				57	15	0
Mann, Dr. A. H. ...				4	16	8
Marshall, J., Esq. ...				10	10	0
Marter, Mrs. ...	1	1	0			
Maslin, Mrs. Victor ...	1	1	0			
Matthay, Tobias A., Esq., A.R.A.M. ...	1	1	0			
Merchant Taylors' Company ...				21	0	0
Merton, Zachary, Esq. ...	1	1	0			
Metzler and Co., Messrs. ...				2	2	0
Middlesex Choral Union ...				10	10	0
Moore, Arthur C., Esq. ...	1	1	0			
Morgan, Frederick, Esq. ...	1	1	0			
Morland, Sir F., Bart. ...				36	15	0
Morton, E., Esq., A.R.A.M. ...	1	1	0			

Needham, Dr. Joseph ...	1	1	0			
Nettlefold, Mrs. F. ...	2	2	0			
Novello, Ewer and Co., Messrs. ...	5	5	0			
Nunn, J. H., Esq. (Penzance), R.A.M. ...	1	1	0			

12 12 0

O'Brien, James, Esq. ...						
O'Leary, Arthur, Esq., R.A.M. ...	1	1	0			
Oswald, Arthur, Esq., R.A.M. ...	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Pagden, Mrs.	1	1	0			
Parry, Dr. C. Hubert H.	2	2	0			
Peacock, Thos., Esq.	1	1	0			
Perrott, Mrs.	1	1	0			
Pitman, F., Esq.	1	1	0			
Pitman, Mrs.	1	1	0			
Pollock, A. G., Esq.	1	1	0			
Prentice, T. Ridley, Esq., A.R.A.M.	1	1	0			
Price, F. W., Esq.	1	1	0			
Prince, Miss ...	1	1	0			
Purvis, Thos., Esq.	1	1	0			
Puzey, Miss Fanny H.	1	1	0			

Ralston, W. R. S., Esq. (deceased) ...				12	12	0
Randegger, Cav ^e . A., Hon. R.A.M.	1	1	0			
Read, J. F. H., Esq., J.P.	1	1	0			
Renaut, F. W., Esq.	1	1	0			
Richards, Miss Florence B.	2	2	0			
Robertson, Ian, Esq.	1	1	0			
Robertson, Miss ...				12	12	0
Robinson, Miss Winifred, A.R.A.M.	1	1	0			
Rose, H. R., Esq., A.R.A.M.	1	1	0			
Rose, Mrs., A.R.A.M.	1	1	0			
Rothschild, Alfred de, Esq.	10	10	0			
Rutson, John, Esq.	3	3	0			

Schloesser, Adolph, Esq., Hon. R.A.M.	1	1	0			
Schuster, Leo F., Esq.	2	2	0			
Shakespeare, W., Esq., R.A.M.	1	1	0			
Sherrington, Madame Lemmens, Hon. R.A.M.	2	2	0			
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"HIGHLAND" SUITE IN A (MS.) *Charles Macpherson*
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Coronach.

Lullaby.

Dance.

CONCERTO in A minor—Pianoforte *Schumann.*

Allegro affettuoso.

Intermezzo.

Finale—Allegro vivace.

Miss LLEWELA DAVIES (Macfarren Scholar).

ARIA ... "O Del mio dolce ardor" (*Elena e Paride*) ... *Gluck.*

Miss MARY BARTLETT.

ALLEGRO MODERATO from Concerto in A minor (MS.)—Violin
Gerald Walenn
(Student).

Mr. GERALD WALENN.

ARIA ... "Taci, Taci" (*Der Freischütz*) ... *Weber.*

Mr. CHARLES W. CLEMENTS.

ROMANCE AND RONDO from Concerto in E minor, Op. 11—Pianoforte
Chopin.

Miss MARGARET P. MOSS.

RECITATIVE AND AIR, "With verdure clad" (*Creation*) ... *Haydn.*

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ADAGIO MA NON TROPPO } from Concerto in F sharp minor,
ALLEGRO CON BRIO } Op. 72—Pianoforte ... *Reinecke.*

Miss ETHEL HORTON-SMITH.







PROGRAMME.

*No Repetition of a Piece, or recall of a Performer, is
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"HIGHLAND" SUITE in A (MS.) ... *Charles Macpherson*
(Student).

"HIGHLAND" SUITE in A (MS.) ...

Charles Macpherson
(Student).

Coronach.

Lullaby.

Dance.

CONCERTO in A minor—Pianoforte *Schumann.*

Allegro affettuoso.

Intermezzo.

Finale—Allegro vivace.

MISS LEWELA DAVIES (Macfarren Scholar).

ARIA "O DEL MIO DOLCE ARDOR" (*Elena e Paride*) *Gluck.*

MISS MARY BARTLETT.

DEL mio dolce ardor
 Bramato oggetto
 L' aure che tu respiri,
 Alfin respiro.
 Ovunque il guardo io giro
 Le tue vaghe sembianze
 Amore in me dipinge
 E il mio pensier si pinga
 Le più liete, speranze.
 E nell' ardor che sì m' accende il core,
 Cerco te, chiamo te, gemo,
 E sospiro ah!...
 O del mio dolce ardor
 Bramato oggetto
 L' aure che tu respiri,
 Alfin respiro.

ALLEGRO MODERATO from Concerto in A minor
 (MS.)—Violin *Gerald Walenn*
 (Student).

MR. GERALD WALENN.

ARIA ... "TACI, TACI" (*Der Freischütz*) ... *Weber.*

MR. CHARLES W. CLEMENTS.

TACI! Taci! onde niuno t' averta,
 Che la porta d' inferno t' è aperta
 Già t' afferrano i spirti tremendi!
 No nulla omai più salvare ti può.
 Tu sei caduto ed invan ti defendi,
 Invan, invan, invan ti defendi!
 Oh trionfo! vendetta otterrò, sì,
 Nulla omai più salvare ti può.

ROMANCE AND RONDO from Concerto in E minor,
 Op. 11—Pianoforte *Chopin.*

MISS MARGARET P. MOSS.

RECITATIVE AND AIR, "WITH VERDURE CLAD" (*Creation*)
Haydn.

MISS MARION V. E. PERROTT.

RECITATIVE.

AND God said: Let the Earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth: and it was so.

AIR.

WITH verdure clad the fields appear,
Delightful to the ravished sense;
By flowers sweet and gay,
Enhanced is the charming sight.
Here fragrant herbs their odours shed,
Here shoots the healing plant;
With copious fruit the expanded boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

ALLEGRO from Concerto in D minor, Op. 193—Violoncello Raff.

MISS MAY MUKLE.

AIR, "TEARS OF SORROW, SHAME, AND ANGUISH" (*Calvary*)
Spohr.

MR. NORMAN G. ALSTON.

TEARS of sorrow, shame, and anguish, O how vain to tell my grief! Whither shall I flee for comfort, Or from conscience find relief?

Break, faithless heart, O break and end my woe! When Thou, O Lord, shalt come in power and glory, When heaven and earth before Thy bar are summon'd, Thou wilt disown Thy treach'rous, false disciple. Faithless heart, break and end thy woe.

ADAGIO MA NON TROPPO } from Concerto in F sharp
ALLEGRO CON BRIO } minor, Op. 72—Pianoforte Reinecke.

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A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuelli, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PALEPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S TEALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ...	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
” ” (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1894-5.

The First, or Michaelmas Term, commences on Thursday, 27th September, and closes on Wednesday, 19th December, 1894.

The Michaelmas Half-Term commences Thursday, 8th November, 1894.

The Second, or Lent Term, commences on Monday, 14th January, and closes on Saturday, 6th April, 1895.

The Lent Half-Term commences 25th February, 1895.

The Third, or Midsummer Term, begins on Thursday, 2nd May, and ends on Wednesday, 24th July, 1895.

The Midsummer Half-Term begins 13th June.

ENTRANCE EXAMINATIONS, 1894-5.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 24th September, at 10.

For the Michaelmas Half-Term, Monday, 5th November, at 2.

For the Lent Term, Thursday, 10th January, at 11.

For the Lent Half-Term, Thursday, 21st February, at 2.

For the Midsummer Term, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26.47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES:

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Sparrow, Chas. E., Esq.	3	14	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., F.R.S. ...	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o C.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton, Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., R.A.M.				3	3	0
Arnold, Miss Adelaide	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W....				52	10	0
Churchyard, Miss	1	1	0			
Churchyard, Miss L.	1	1	0			
Churchyard, Robt. L., Esq.	1	1	0			
Clapshaw, Miss Amy C. G.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Cook, Charles S., Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M....	1	1	0			
Cox, F. R., Esq., R.A.M. (deceased)				2	2	0
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Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1894.

THE annual distribution of prizes to the students of the Royal Academy of Music took place at St. James's Hall, Piccadilly, on July 25th, 1894. The Countess of Ilchester presided, and there was a large attendance of the relatives and friends of the pupils. Among the members of the governing body, the professorial staff and others present were Dr. Mackenzie (the Principal) and Mrs. Mackenzie, Mr. Thomas Threlfall (Chairman), His Honour Judge Meadows White and Miss White, Mr. R. Horton Smith, Q.C., Mr. George G. T. Treherne, Mr. Philip Agnew, Mr. F. Corder (Curator), Mr. W. H. Cummings, Mr. Manuel Garcia, Mr. Walter Macfarren and Miss Macfarren, Mr. Randegger, Dr. Steggall, Mr. and Mrs. Westlake, Mr. Oswald, Mr. and Mrs. Fred. Walker, Mr. Kuhe, Mr. and Mrs. Matthay, Mr. O'Leary, Mr. and Mrs. Sauret, Mr. Pezze, Mr. Vivian, Mr. W. Farren, Mr. and Mrs. Lesingham, Mr. Soutten, and Dr. Merk.

Prior to the distribution of the awards the Female Choir sang "To the Evening Star" (Schumann), "To Music to becalm his Fever" (Amy Horrocks), and "Barcarolle" (Goring Thomas).

DR. MACKENZIE then said: Lady Ilchester, ladies and gentlemen, before I request your Ladyship to assist us in the performance of the annual ceremony over which you have so amiably consented to preside, I must beg your permission to say a few valedictory words. Although our friends hear and see a good deal of me during the busy routine of the year, I am sure that neither the Committee of Management nor our younger friends behind us will forgive me if I fail to observe a time-honoured custom. I do not know that it is a very good custom, for it means a very bad quarter of an hour for me. There will be no need for me to detain you long. I merely wish to give expression to our satisfaction concerning the results of a very

arduous session, during the which I may be forgiven if I say that we have never relaxed our efforts to improve the system of education or to maintain the welfare and fame of the Academy. Suffice it to say that these results compare most favourably with those of former years. There has been no defection from duty, no abandonment of allegiance to the old Institution on the part of any one connected with its management. Let me, in the first place, report a few facts. I must mention several new prizes which have been generously offered and competed for for the first time. First, there is Mr. Norman Salmond's prize to Yorkshire students. Next, there is Miss Agnes Zimmermann's prize for reading a *prima vista* at the pianoforte. The lady—a distinguished past-student herself, and of whom we have reason to be proud—expressed her satisfaction, nay even her surprise, at the exhibition of skill which she witnessed at the examination for her own gift. Messrs. Erard have presented a gold medal to the lucky present Erard Scholar in commemoration of their centenary, and have announced their benevolent intention of continuing the scholarship to the Royal Academy of Music. A few days ago Messrs. Hill & Son, of New Bond Street, announced their intention of presenting a valuable violin with bow and the usual “house” to keep it in to a student of that instrument who shall fulfil certain conditions to be hereafter made known. And early in the autumn the splendid Steinway Grand, for which we are indebted to the generosity of Sir Augustus Harris—who expressly wished that the testimonial to himself should take that shape—will be awarded. I think this generous mode of accepting a present should be recognised. I am also happy to say the Goring Thomas scholarship for dramatic composition is now in process of arrangement, and will be soon open for public competition. We have just sung one of his very charming part-songs. I have no doubt that this scholarship will be a great boon to this department of our art. I had the pleasure of spending many hours in consultation with gentlemen who were kind enough to draw up the rules, and it will soon be open to public competition. The only other scholarship which I am not able to announce as being quite ready is the gift of Sir Michael Costa. As a matter of fact, it has got into that uncomfortable position known as being in Chancery, but I hope it will soon get out. It is available, at all events; and I hope that next year we shall be able to deal with that generous gift. It has never been my good fortune to present my annual report without a sincere expression of deep regret on the part of the Committee of

Management—whose mouthpiece I am—for the loss of good friends. And so I am compelled to refer now to the death of no less than three men whom we could ill afford to lose—men who were devoted to the service of the Academy—genial all, willing all. I refer to Mr. George Osborne, Dr. Dulcken, and, alas! Mr. John Millard, who had in a short time endeared himself to the students by virtue not only of his nature, but also of his art. Recognising the amount of work which has to be done in the particular department of elocution we thought it wiser to divide the responsibility, and Mrs. Crowe, Mr. Lesingham, Mr. Ian Robertson, and Mr. William Farren were good enough to consent to share it between them. I have only to announce their names to assure you of their earnestness. Several other names have been added to the professorial staff, and I take the opportunity of welcoming these ladies and gentlemen most heartily in accepting our invitation:—Miss Agnes Larkcom, Mr. Oliver King, Mr. Edward Turner Lloyd, Mr. Clinton, Mr. Malsch, and Mr. Bertrand, the latter of whom represents quite a new departure—namely, physical drill and fencing. Then there are Mr. Stevenson Hoyte, our famous organist, Mr. De Munck, and Mr. Korbay, who crosses the ocean to join us; and Signor Tosti, who has been so long with us that I do not think he cares to face the dangers of the deep again. I may not touch upon any of our public performances or work that we have done during the year without a grateful reference to those operatic performances which were conducted by Mr. Betjemann in his particular class (Cheers). I am bound to say that the result of his labours in that direction is being already felt to a considerable degree, and I hope that, as time goes on, we may be able to extend that work, which I trust may always be under his care and experience. Not many months ago I was called upon very unexpectedly to express my deepest thanks to our present students as well as I could on the spur of the moment—it was a most memorable moment to me—when they took the opportunity of showing their good will towards myself in a manner which could not fail to touch my heart. I am only alluding to that occasion now because I think that the kindly spirit exhibited on the morning of the Commemoration Concert reflected the genuine feeling which exists between student and professor in the Academy, and I fervently hope that that feeling may continue to reign and govern here (Cheers). I shall always consider it one of the greatest privileges accorded to me during my whole life-time. I am not saying this merely to say “something pretty.”

I am not in the habit of doing that, and you may believe me. To have been permitted to assist in the double capacity of Conductor and Principal at the Commemoration Concert—that historic event in the annals of the school—I shall consider one of the greatest privileges of my life. It was really less a concert than a record in musical tones of the past and present work of the Royal Academy of Music (Cheers). There were the compositions of some of the men, dead and alive, who have taken the most distinguished positions in the world of English music. Furthermore, we were helped and honoured by the assistance and presence of some of the most celebrated singers and instrumentalists who have been trained in Tenterden Street. It was unfortunately impossible for us to avail ourselves of all the generous offers of assistance which were showered upon us. The comparative shortness of life and the length of programmes prevented that, but the kind intentions were, I assure you, most keenly appreciated by us. It seemed to me that the celebration, while so far as it was possible it represented the past, was an audible and visible proof of the good work which goes on with undiminished vigour in the present. It showed that the Academy covers the ever-widening ground and still fulfils the duties for which it was originally founded, and I trust it does both wisely and well. As old Chaucer says :—

Out of ye olde fields, as men saieth,
Cometh alle this newe corne, fro year to year,
And out of olde bookes, in good faith,
Cometh all this newe science that men lere.

The old field is still fruitful, and I am glad to say that the old book is not on the shelf, but in daily use ; and whether the Academy can be said to be in the “sere and yellow leaf,” I must leave those who were present at the Commemoration Concert or at yesterday's Concert to determine. I am bound to say that the activity which our students have shown in the preparation of all the concerts and three additional ones (for we appeared twice at the Imperial Institute) is sufficient, I think, to show the willing spirit which characterizes our mutual work. I say mutual, because it would be impossible for us to value too highly the really magnificent work which is done by our friends the professors (Cheers). It is mainly owing to their ungrudgingly-given services at all times that concerts in which mere students take the chief part have almost unconsciously ceased to be regarded in the light of students' concerts at all. Whether expectations are not rising at too great a rate, and whether the various

schools in London will be able to keep pace with these expectations, I am not going to stop to enquire, but it remains a fact that a very high pitch of excellence at so-called students' concerts has been already reached. The student of to-day in any profession is called upon to lead a very active life indeed, and perhaps it is well for him that he should be trained to work hard, as he has much keener competition to meet when he enters his profession, and if he allows himself to dream of even moderate success in after-life, he has much more to learn. Hence we should fall short of our duty if we were to allow any of our students who had not satisfied our reasonable demands with respect to general musical knowledge to carry away any Academy certificate, and I think that we may be tolerably certain that those who are now fortunate enough to be called down to this platform are proud of the fact that they have been severely tested. We wish it to be thoroughly understood that it is our intention—and we mean to carry it out—that the holder of our highest certificate shall require no other legislation and no further recommendation to place himself in position among his future colleagues, the teachers of music (Cheers). He will have fairly earned his distinction before we give it to him, and we cannot recognise even superlative excellence in any branch of the art if that excellence is unaccompanied by all-round musical knowledge. You may remember that the Admiral, in Douglas Jerrold's "Black-eyed Susan," asks the witness at the Court Martial "What do you know of his moral character?" "Why, sir, he plays the fiddle like an angel." Well, like the Admiral, we can hardly accept the statement as sufficiently conclusive. You cannot consider yourselves musicians unless you can do something more than that (Cheers). "Hence these tears" for those who ignore that. There is no likelihood that those who neglect the splendid opportunities which are now offered to them here and at other places will succeed, and they deserve to fail. I could point to a number of distinguished and honoured professors in this room who can bear witness to the fact that in the days of our own studentship the work was still harder, because the sources of knowledge were not only fewer, but costlier, and I may assure you, at the same time, that our pockets were no better lined than your own. My predecessor, Sir George Macfarren, remarked in a short address which he delivered during the seventh year of his office that it was in the hands of the professors and pupils to maintain the character which the Royal Academy of Music had held for sixty-two years. Now it happens that I am speaking exactly under

the same conditions, for I have been in office—I was going to say I had been tasting the sweets of office, but I cannot say that—for precisely the same number of years, and let me repeat his words. Let me trust that his friendly counsel may never be disregarded. Our genial Chairman, Mr. Threlfall, to whom we owe so very much—(Cheers)—and whose iron hand is ever on my shoulder (although you would not think he had an iron hand, it is of course always in a velvet glove), will bear me out when I say that the present Committee of Management is faithfully and fearlessly guarding not only the material interests of the public trust which has been handed down to us in succession, but is also—and I think successfully—endeavouring to maintain the artistic integrity of the Royal Academy of Music (Cheers). I am quite sure than when we, in our turn, as in due course we must, are called upon to pass on that “cap of maintenance” to our successors we shall hand it down speckless and spotless, and they will not be ashamed to wear it (Cheers). Permit me now to call upon your Ladyship to present the prizes; and I may say that it seems of very happy augury that you are wearing the Royal Academy colours (Cheers).

The Countess of Ilchester then presented the awards. The principal (memorial) prizes were the Charles Lucas silver medal, for the composition of an Introduction and Allegro for pianoforte, violin, viola, and violoncello, awarded to Miss Llewela Davies; the Parepa-Rosa gold medal, for the singing of a piece selected by the Committee, gained by Miss Gertrude Bevan; the Sterndale Bennett prize (ten guineas), for the playing of a pianoforte composition by the late Sir William Sterndale Bennett (student, professor, and principal), selected by the Committee, awarded to Miss Sybil Palliser; the Llewelyn Thomas gold medal, for declamatory English singing, exemplified in pieces chosen by the Committee, taken by Miss Louie Howell; the Erard Centenary medal, given by Messrs. S. and P. Erard to the holder of the scholarship established by them, gained by Miss Mabel E. Bigg; the Heathcote Long prize (ten guineas), for the playing of a pianoforte piece selected by himself, taken by Mr. Harold E. Macpherson; the Evill prize (ten guineas), for declamatory English singing, awarded to Mr. Reginald Brophy; the Santley prize (ten guineas), for accompaniment, gained by Miss Edith O. Greenhill; the Sainton-Dolby prize (five guineas), for singing of a piece chosen by the Committee, taken by Miss Beatrice Stanley Lucas; the Leslie Crotty prize (ten guineas), for the best rendering of two pieces selected by himself, gained by Mr. T.

Meurig James; the Rutson prize (six guineas), for clear enunciation of words and steadiness of intonation in singing pieces chosen by the Committee, awarded to Miss Vena Galbraith; the Louisa Hopkins prize (ten guineas), for the playing of a pianoforte piece chosen by the Committee, taken by Miss Edith O. Greenhill; Messrs. Robert Cocks and Co.'s prizes (two purses of ten guineas each), for the playing of pianoforte pieces selected by the Committee, awarded to Miss Isabel Coates and Mr. Bernard Flanders; the Charles Mortimer prize (five guineas), for the composition of an Andante and Allegro for clarinet and pianoforte, gained by Miss Marie Mildred Ames; the Goldberg prize (£6), for the best rendering of a composition chosen by the Committee, taken by Mr. T. Meurig James; the Norman Salmond prize (five guineas), restricted to natives of Yorkshire, for the best rendering of a recitative and air, awarded to Miss Sylvia Wardell; and the Agnes Zimmermann prize (ten guineas), for accompanying and playing at sight pieces chosen by the Committee, which was gained by Miss Sybil Palliser and Mr. Christopher Wilson.

After the distribution Mr. THRELFALL said: I hope that Dr. Mackenzie will forgive me if I pass over with one simple word of thanks his kind reference to myself and my colleagues. The reason for that is a good one, for Lady Ilchester has been kind enough to perform this ceremony at some inconvenience, as she has another important engagement this afternoon. For this reason I cannot detain her by making as many remarks as I sometimes do on these occasions. I will simply ask you to give a most cordial vote of thanks to Lady Ilchester for her great kindness in coming here to distribute the prizes this afternoon. I have had the honour of escorting many distinguished ladies to this platform on the occasion of our annual prize distribution, but I must say that I have never seen greater sympathy evinced in the proceedings than has been shown by Lady Ilchester this afternoon. I am quite sure that many of the students when they look at their prize will associate it with the kind smile, the sympathetic glance, or the kind word which has accompanied its distribution (Cheers).

The vote of thanks was accorded by acclamation.

LADY ILCHESTER, in reply, said: Mr. Chairman, ladies and gentlemen, I am truly grateful to you for the very cordial manner in which you have received Mr. Threlfall's much too kind and flattering words about me. I regret to say that at the last moment my husband was not able to accompany me. I

have listened to Dr. Mackenzie's most eloquent and interesting address with much attention, and, I venture to think, with as much pleasure as any of those to whom I have had the happiness of presenting prizes this afternoon. It was a very great pleasure to me to come here and take part in these very interesting proceedings, and I take this opportunity of warmly thanking the Committee and Mr. Randegger for so kindly inviting me. It is a special pleasure to me to accept any invitation conveyed by Mr. Randegger, a valued friend of many years, to whose kindness and interest I owe so much in the matter of musical culture. I know that many of those to whom I have presented medals are similarly indebted to him. For myself I have all my life been a keen and ardent lover of music, and I have always thought that music adopted as a profession offers special advantages. I think beyond any doubt we may say that music in this country has gained the sympathies of numerous people of late years and we may, I think, without saying too much, take for granted that it will in the future assume a higher place even than it now does among popular amusements. In addition to this I think there is hardly any profession in which aspirants may hope to reap so early a reward for their labours and abilities, and I think it must be a great encouragement to many of them to feel that they are thus saved the long and weary years of waiting which I am afraid in many other professions so often fall to the lot of young aspirants. For these two reasons I always rejoice when any young friend of mine enters on a musical career. I thank you again, ladies and gentlemen, for your kind reception of me (Cheers).

The proceedings then terminated.

Royal Academy of Music.

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❖ PROGRAMME. ❖

BALLADE in G minor—Pianoforte *Chopin.*

Miss EDITH PRATT.

SONG “ My beloved spake ” *Gounod.*

Miss ALICE CRAWLEY.

Violoncello obbligato—Miss ADELAIDE VERNET.

INTRODUCTION AND ALLEGRO (Quartet in E flat)—MS.

Pianoforte, Violin, Viola, and Violoncello ... *Llewela Davies*
(Macfarren Scholar).

Miss LLEWELA DAVIES, Miss GERTRUDE COLLINS,
Mr. ARTHUR WALENN, and Mr. B. PATTERSON PARKER.

SONG “ Go, lovely Rose ” *Harold S. Moore*
(Student).

Mr. CHAMBERS COLEMAN.

MASS in E flat (Op. 155) *Rheinberger.*

THE FEMALE CHOIR.

ROMANCE AND BOURRÉE (MS.)—Violin and Pianoforte

Christopher Wilson
(Student).

Miss GERTRUDE COLLINS and Mr. CHRISTOPHER WILSON.

CAPRICE in E—Pianoforte *Paganini-Liszt.*

Miss FLORENCE DAWES.

RECITATIVE AND AIR, "My Heart is weary" (*Nadeshda*)
A. Goring Thomas.

Miss CEINWEN JONES.

ANDANTE CON MOTO } (QUARTET in D, Op. 18, No. 8)—Two
 ALLEGRO } Violins, Viola, and Violoncello ... *Beethoven.*
 PRESTO }

Miss ETHEL BANKART, Miss NETTIE ATKINSON,
 Miss ALICE EINHAUSER, and Miss MAY MUKLE.

LIED "Still wie die Nacht" *Böhm.*

Mr. FREDERICK B. RANALOW.

VARIATIONS in B flat—Two Pianofortes *Schumann.*

Mrs. TURNBULL-SMITH and Miss ISABEL COATES.





PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

BALLADE in G minor—Pianoforte *Chopin.*

MISS EDITH PRATT.

SONG "MY BELOVED SPAKE" *Gounod.*

MISS ALICE CRAWLEY.

Violoncello obbligato—MISS ADELAIDE VERNET.

MY beloved spake, and said unto me :
Rise up, my love, my fair one,

And come away,

For lo, the winter is past,
The rain is over and gone,
The flowers appear on the earth,
And the time of singing of birds is come,
And the voice of the turtle is heard in our land;
The fig-tree putteth forth her green figs,
And the vines with the tender grape
Give a good smell.
Arise, my love, my fair one,
And come away.

INTRODUCTION AND ALLEGRO (Quartet in E flat)—MS.
 Pianoforte, Violin, Viola, and Violoncello ... *Llewela Davies*
 (Macfarren Scholar).

MISS LLEWELA DAVIES, MISS GERTRUDE COLLINS,
 MR. ARTHUR WALENN, and MR. B. PATTERSON PARKER.

SONG "GO, LOVELY ROSE" ... *Harold S. Moore*
 (Student).

MR. CHAMBERS COLEMAN.

GO, lovely rose !
 Tell her that wastes her time and me,
 That now she knows,
 When I resemble her to thee,
 How fair and sweet she seems to be !

Small is the worth
 Of beauty from the light retired ;
 Bid her come forth,
 Suffer herself to be desired,
 And not blush so to be admired !

Then die ! that she
 The common fate of all things rare
 May read in thee ;
 How small a part of time they share
 That are so wondrous sweet and fair.

E. Waller.

MASS in E flat (Op. 155) *Rheinberger.*

THE FEMALE CHOIR.

KYRIE.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

GLORIA.

Et in terra pax hominibus bonæ voluntatis, laudamus te, benedicimus te, adoramus te, glorificamus te. Agimus tibi propter magnam gloriam tuam. Domine fili unigenite, Domine Deus, filius patris, qui tollis peccata mundi, qui sedes ad dexteram patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, cum Sancto Spiritu in gloria Dei patris. Amen.

CREDO.

Patrem omnipotentem, visibilium omnium, Dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia sæcula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, con substantialem patri, per quem omnia facta sunt.

Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est, crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et iterum venturus est judicare vivos et mortuos, cujus regni non erit finis.

Et in spiritum sanctum Dominum et vivificantem, qui cum patre et filio, et conglorificatur per prophetas, et unam sanctam catholicam et apostolicam ecclesiam. Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.

SANCTUS.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt
coeli et terra. Osanna in excelsis.

BENEDICTUS.

Benedictus qui venit in nomine Domine. Osanna in excelsis.

AGNUS.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus
Dei, qui tollis peccata mundi, dona nobis pacem.

ROMANCE AND BOURRÉE (MS.)—Violin and Pianoforte
Christopher Wilson
(Student).

MISS GERTRUDE COLLINS AND

MR. CHRISTOPHER WILSON.

CAPRICE in E—Pianoforte *Paganini-Liszt.*

MISS FLORENCE DAWES.

RECITATIVE AND AIR, "My Heart is weary" (*Nadeshda*)
A. Goring Thomas.

MISS CEINWEN JONES.

RECITATIVE.

WHAT means Ivan? He speaks of shame, of danger to our great house, from Voldemar's mad fancy for a serf girl, Nadeshda. Ivan was ever jealous. O, I am weary of these brothers' quarrels.

AIR.

O my heart is weary,
 Weary night and day,
 For dreaming of the children,
 And doom of brothers' fray.
 Hard the fate of mothers,
 The tender babes they bear,
 They look for help in trouble,
 And find but grief and care.
 O Name great and noble,
 What art thou to me,
 Who hear'st in the darkness
 The woes that shall be?
 Fly, shadows of sorrow,
 Fly far from our way;
 Come the glad to-morrow,
 Come the fairer day.

ANDANTE CON MOTO } (QUARTET in D, Op. 18, No.
 ALLEGRO } 3)—Two Violins, Viola, and
 PRESTO } Violoncello *...Beethoven.*

MISS ETHEL BANKART, MISS NETTIE ATKINSON,
 MISS ALICE EINHAUSER, and MISS MAY MUKLE.

LIED ... "STILL WIE DIE NACHT" ... *Böhm.*

MR. FREDERICK B. RANALOW.

STILL wie die Nacht
Tief wie das Meer
Sol deine Liebe sein.

Wenn du mich liebst
So wie Ich dich
Will Ich dein eigen sein.

Heiss wie der Stahl
Und fest wie der Stein
Soll deine Liebe sein.

VARIATIONS in B flat—Two Pianofortes ... *Schumann.*

MRS. TURNBULL-SMITH AND MISS ISABEL COATES.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister. Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 28, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing..

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEs.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ...	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)...	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1894-5.

The First, or Michaelmas Term, commences on Thursday, 27th September, and closes on Wednesday, 19th December, 1894.

The Michaelmas Half-Term commences Thursday, 8th November, 1894.

The Second, or Lent Term, commences on Monday, 14th January, and closes on Saturday, 6th April, 1895.

The Lent Half-Term commences 25th February, 1895.

The Third, or Midsummer Term, begins on Thursday, 2nd May, and ends on Wednesday, 24th July, 1895.

The Midsummer Half-Term begins 18th June.

ENTRANCE EXAMINATIONS, 1894-5.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 24th September, at 10.

For the Michaelmas Half-Term, Monday, 5th November, at 2.

For the Lent Term, Thursday, 10th January, at 11.

For the Lent Half-Term, Thursday, 21st February, at 2.

For the Midsummer Term, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

- D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials A.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26.47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., F.R.S. ...	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e C.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton, Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., R.A.M.				3	3	0
Arnold, Miss Adelaide	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T. Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W....				52	10	0
Churchyard, Miss	1	1	0			
Churchyard, Miss L.	1	1	0			
Churchyard, Robt. L., Esq.	1	1	0			
Clapshaw, Miss Amy C. G.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Cook, Charles S., Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M....	1	1	0			
Cox, F. R., Esq., R.A.M. (deceased)				2	2	0
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
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 E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, R.A.M.

Director of Operatic Class—G. H. BETJEMANN.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S.



❧ The Orchestra. ❧

First Violins.

Mr. Frye-Parker. †
Miss Atkinson, N.*
" Byford.*
" Collins.*
" Collingwood.*
Mr. Dyson, W. H.*
Miss Easton.*
Mr. Freedman.*
" Green.*
" Greenhead.*
Miss Hansell.*
Mr. Handley-Davies.*
" Heinzen.*
Miss Jay.*
Mr. Lorimer.*
" Maney, E.*
" Miles, P. H.*
" Newland-Smith.*
" Randegger, A.*
" Reed, W. H.*
Miss Stuart.*
Mr. Tipper.*
Miss Wilson, E.*
" Williamson.*

Second Violins.

Mr. Szczepanowski, L. †
" Audus.*
Miss Burmester.*
" Cobb.*
" Cooper.*
" Hann.*
Mr. Holbrook.*
" Hurman.*
Miss Jones, E. M.*
Mr. King, F. A.*
Miss Lambert.*
" Langston.*
" Lavin.*

Second Violins—

(continued).

Miss Mackenzie.*
" McCormac.*
" Marsh.*
Mr. Meadows.*
Miss Nash.*
" Patterson.*
" Penny.*
Mr. Read, H.*
Miss Treherne.*
" Wilson, F.*
" Winter.*

Violas.

Mr. Hann, W. H.
" Addison.*
" Channell, H. †
" Dyson, A. E. †
Miss Einhauser.*
Mrs. Gill. †
Mr. Hann, S. H. †
" Reynolds, T.
" Walenn, A.*
" Wilson, C.*

Violoncellos.

Mr. Howell, E. †
" Carrodus. †
Miss Chapman, A.*
Mr. Earnshaw.*
" Gill, C. H. A. †
Miss Hall.*
Mr. Hammett.*
" Kordy.*
" Maney, A.*
Miss Mukle, M.*
Mr. Parker, B.*
Miss Timothy.*
" Vernet.*
" Wilson, A.*

Flutes.

Mr. Vivian, A. P. †
" Donnawell, M.*

Oboes.

Mr. Horton, G. †
" Horton, L. G. †
" Bull, L. M.*

Clarionets.

Mr. Egerton, P. †
Miss Thomas, F. †

Bassoons.

Mr. Wotton, W. B.
" Hunt, C. †

Horns.

Mr. Mann, T. E.
" Brain, A. E.
" Standen, J. W.
" Keevill, R.

Trumpets.

Mr. Solomon, J. †
" Ellis, W.

Trombones.

Mr. Colton, T. C.
" Geard, C.
" Matt, J.

Tympani.

Mr. Wendt, T.*

Harp.

Miss Timothy, M. †

Librarian.

Mr. Chapman, H. A.

Double Basses.

Mr. White.
" Carrodus, A. E.
" Clements, C.*
" Griffiths, W.
" Harper, A. E. †
" Harper, C. †
" Kendall, F.
" Maney, E. F. †

* Student.

† Ex-Student.

31/3/1896
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❖ PROGRAMME. ❖

CONCERTO in D minor, Op. 70—

Pianoforte

Anton Gregor Rubinstein.

1829—1894.

Hon. R.A.M.

Miss EDITH O. GREENHILL

(Lady Jenkinson's Thalberg Scholar).

"INFLAMMATUS" (*Stabat Mater*) *Dvořák.*

Miss LYDIA CARE.

QUARTET, "She doth to me incline" (*Fidelio*) *Beethoven.*

Miss CLARA WILLIAMS, Miss MILDRED DRAKE,

Mr. REGINALD BROPHY, and Mr. WILLIAM RICHARDS.

FANTASIA APPASSIONATA, Op. 35—Violin *Vieuxtemps.*

Master ALDO ANTONIETTI

ARIA, "Qui s'degno" (*Il Flauto Magico*) *Mozart.*

Mr. BERTRAM H. WALLIS.

CANTATA, "The Swan and the Skylark" *A. Goring Thomas.*

(First time of performance in London.)

Solos by Miss AMY SARGENT, Miss GERTRUDE BEVAN,
Mr. REGINALD BROPHY, and Mr. JOHN W. FOSTER.

THE HARP AND PIANOFORTE BY MESSRS. S. & P. ERARD.



PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

CONCERTO in D minor, Op. 70—
Pianoforte

MISS EDITH O. GREENHILL
(Lady Jenkinson's Thalberg Scholar).

Anton Gregor Rubinstein.
1829—1894.
Hon. R.A.M.

“INFLAMMATUS” (*Stabat Mater*) *Dvořák.*

MISS LYDIA CARE.

INFLAMMATUS et accensus
Per te Virgo sim defensus
In die judicii.

Fac me cruce custodiri
Morte Christi præmuniri
Confoveri gratiâ.

QUARTET, "SHE DOTH TO ME INCLINE" (*Fidelio*) *Beethoven.*

MISS CLARA WILLIAMS, MISS MILDRED DRAKE,
MR. REGINALD BROPHY, AND MR. WILLIAM RICHARDS.

SHE doth to me incline,
Her hope I must destroy.
No star on me will shine,
Oh ! grief of grief without alloy.

FANTASIA APPASSIONATA, Op. 85—Violin ... *Vieuxtemps.*

MASTER ALDO ANTONIETTI.

ARIA, "QUÌ S'DEGNO" (*Il Flauto Magico*) ... *Mozart.*

MR. BERTRAM H. WALLIS.

QUÌ s'degno non s'accende
E soggiornar non sà,
La colpa non offende,
Trova l'error pietà :
Fraterno amor unisce il cor,
In pace i dì passiam così.

L'inganno quì non ride
Nel mascherare il ver :
Fra noi cia scun divide
L'affanno ed il piacer,
In pace i dì passiam così,
Finchè si vien d'Osiri in sen.

CANTATA, "THE SWAN AND THE SKYLARK" *A. Goring Thomas.*

(First time of performance in London.)

Solos by MISS AMY SARGENT, MISS GERTRUDE BEVAN
MR. REGINALD BROPHY, AND MR. JOHN W. FOSTER.

INTRODUCTION AND SOLO.

E GRECIAN poet I, but born too late,
For me no nymph sings from the upland wood
Her antique song ; nor in bright hurrying brook
Is seen and lost her sweet illusive smile.

Gone is the shell that Phæbus, long ago,
Strung for the music that should never die ;
Gone is the shell whereon sedately, slow,
The stately Aphrodite floated by ;

And gone the maids who ran the race,
Or stopped to bathe them by Actæon's rill,
Narcissus brooding o'er his own fair face,
And Echo laughing from the distant hill.

Only o'er sullen world of stock and stone
The ball of fire sends down his daily light,
And, when the measured hours are come and gone,
Lake, field, and sky are lost in gloomy night.—ANON.

CHORUS.

'Midst the long reeds that o'er a Grecian stream
Unto the faint wind sighed melodiously,
And where the sculpture of a broken shrine
Sent out through shadowy grass and thick wild-flowers
Dim alabaster gleams—a lonely swan
Warbled his death chant ; and a poet stood
Listening to that strange music, as it shook
The lilies on the wave ; and made the pines
And all the laurels of the haunted shore
Thrill to its passion. Oh ! the tones were sweet,
Even painfully—as with the sweetness wrung
From parting love ; and to the poet's thought
This was their language :—

SOLO.

“ Summer ! I depart—
O light and laughing summer ! fare thee well :
No song the less through thy rich woods will swell,
For one, one broken heart.

“ And fare ye well, young flowers !
Ye will not mourn ! ye will shed odour still,
And wave in glory, colouring every rill,
Known to my youth's fresh hours.

“ And ye, bright founts ! that lie
Far in the whispering forests, lone and deep,
My wing no more shall stir your shadowy sleep—
Sweet waters ! I must die.

“ Will ye not send one tone
Of sorrow through the pines ?—one murmur low ?
Shall not the green leaves from your voices know
That I, your child, am gone ?

“ No ! ever glad and free,
Ye have no sounds a tale of death to tell ;
Waves, joyous waves ! flow on, and fare ye well !
Ye will not mourn for me.

“ But thou, sweet boon ! too late
Poured on my parting breath, vain gift of song !
Why com'st thou thus, o'ermastering, rich and strong,
In the dark hour of fate ?

“ Only to wake the sighs
Of echo-voices from their sparry cell ;
Only to say—O sunshine and blue skies !

CHORUS.

O life and love ! farewell.”

SOLO, WITH CHORUS.

Thus flowed the death-chant on ; while mournfully
 Low winds and waves made answer, and the tones
 Buried in rocks along the Grecian stream—
 Rocks and dim caverns of old Prophecy—
 Woke to respond : and all the air was filled
 With that one sighing sound—*Farewell ! Farewell !*

“ *Adieu, adieu ! thy plaintive anthem fades
 Past the near meadows, over the still stream,
 Up the hill-side ; and now 'tis buried deep
 In the next valley glades.*”—KEATS.

CHORUS.

Filled with that sound, high in the calm blue heaven
 Even then a skylark hung ; soft summer clouds
 Were floating round him, all transpierced with light,
 And 'midst that pearly radiance his dark wings
 Quivered with song : such free, triumphant song,
 As if tears were not,—as if breaking hearts
 Had not a place below ; and *thus* that strain
 Spoke to the poet's ear exultingly :—

SOLOS, WITH CHORUS.

“ The summer is come ; she hath said *Rejoice !*
 The wild woods thrill to her merry voice ;
 Her sweet breath is wandering around, on high :
 Sing, sing through the echoing sky !

“ There is joy in the mountains ! The bright waves leap
 Like the bounding stag when he breaks from sleep ;
 Mirthfully, wildly, they flash along—
 Let the heavens ring with song ! ”

“ *Higher still and higher
 From the earth thou springest
 Like a cloud of fire
 The blue deep thou wingest.*”—SHELLEY.

“ There is joy in the forests ! The bird of night
Hath made the leaves tremble with deep delight ;
But *mine* is the glory to sunshine given—
Sing, sing through the echoing heaven !

“ Mine are the wings of the soaring morn,
Mine are the fresh gales with dayspring born :
Only young rapture can mount so high—
Sing, sing through the echoing sky ! ”

So those two voices met ; so Joy and Death
Mingled their accents ; and, amidst the rush
Of many thoughts, the listening poet cried,—
“ Oh ! thou art mighty, thou art wonderful,
Mysterious nature ! Not in thy free range
Of woods and wilds alone, thou blindest thus
The dirge-note and the song of festival ;
But in one *heart*, one changeful human heart—
Ay, and within one hour of that strange world—
Thou call'st their music forth, with all its tones,
To startle and to pierce !—the dying swan's,
And the glad skylark's—triumph and despair.”—MRS. HEMANS.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1899, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIO SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 8 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3b.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill... ..	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1894-5.

The First, or Michaelmas Term, commences on Thursday, 27th September, and closes on Wednesday, 19th December, 1894.

The Michaelmas Half-Term commences Thursday, 8th November, 1894.

The Second, or Lent Term, commences on Monday, 14th January, and closes on Saturday, 6th April, 1895.

The Lent Half-Term commences 25th February, 1895.

The Third, or Midsummer Term, begins on Thursday, 2nd May, and ends on Wednesday, 24th July, 1895.

The Midsummer Half-Term begins 18th June.

ENTRANCE EXAMINATIONS, 1894-5.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 24th September, at 10.

For the Michaelmas Half-Term, Monday, 5th November, at 2.

For the Lent Term, Thursday, 10th January, at 11.

For the Lent Half-Term, Thursday, 21st February, at 2.

For the Midsummer Term, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26.47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., F.R.S. ...	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e . C.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton, Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., R.A.M.				3	3	0
Arnold, Miss Adelaide	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W....				52	10	0
Churchyard, Miss	1	1	0			
Churchyard, Miss L.	1	1	0			
Churchyard, Robt. L., Esq.	1	1	0			
Clapshaw, Miss Amy C. G.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Cook, Charles S., Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M.	1	1	0			
Cox, F. R., Esq., R.A.M. (deceased)				2	2	0
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie	1	1	0			
Davies, Mrs. Mary, R.A.M.	1	1	0			
Davies, Mrs. Read	1	1	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Dorrell, W., Esq., R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Erard & Co., Messrs.	5	5				
Evill, Henry, Esq.	1	1				
Eyers, H. R., Esq., R.A.M.	1	1				
Faning, Eaton, Esq., Mus. Bac., Cantab., R.A.M.	1	1	0			
Farren, Wm., Esq.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fiori, E., Esq., Hon. R.A.M.	1	1	0			
Fitch, Fredk. Geo., Esq.	3	3	0			
Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Gough & Davy, Messrs. (Hull)	1	1	0			
Green, Richard, Esq.	1	1	0			
Grey, Earl de	2	2	0			
Grocers' Company				5	0	0
Gwyn, F. M., Esq.... ..	1	1	0			
Hailstone, Mrs.				12	12	0
Hann, W. H., Esq.	1	1	0			
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	1	1	0			
Haynes, Battison, Esq.	1	1	0			
Hazard, Miss Ada, A.R.A.M.	1	1	0			
Henderson, Miss Robertine, R.A.M.	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	1	1	0			
Hewson, Miss	1	1	0			
Hichens, A. K., Esq.	3	3	0			
Higgins, Miss Florence	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Hoare, Miss... ..	1	1	0			
Hodgkinson, David H., Esq.	1	1	0			
Horrocks, Miss Amy, A.R.A.M.	1	1	0			
Horton, G., Esq., A.R.A.M.	1	1	0			
Howe, The Earl				105	0	0
Hoyte, Wm. Stevenson, Esq.	1	1	0			
Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
Hutchinson, J. T., Esq., A.R.A.M.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam, J. H., November 11th, 1862				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
J. O. C. (per Miss Jelf Sharp)				26	5	0
Johnson, George, Esq.	1	1	0			
Kemp, S., Esq., R.A.M.	1	1	0			
Keyser, Sir P. de	2	2	0			
Kilmorey, The Right Hon. the Earl of, K.P.	1	1	0			
King, Frederic, Esq.	1	1	0			
Kipps, W. J., Esq.	1	1	0			
Kiver, Mrs. Ernest... ..	1	1	0			
Knight, George S., Junr., Esq.				12	12	0
Kuhe, W., Esq.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Lambert, Fredk., Esq.	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Latter, Richard, Esq., R.A.M. ...	1	1	0			
Leaf, Mrs. Charles... ..	2	2	0			
Leinster, The Duke of (deceased) ...				105	0	0
Lesingham, Henry, Esq....	1	1	0			
Leslie, Henry, Esq., Hon. R.A.M. ...	1	1	0			
Leslie, John, Esq. ...				36	15	0
Lewis, Arthur J., Esq. ...	2	2	0			
Littleton, Augustus, Esq. ...	1	1	0	5	5	0
Lloyd, Miss Alicia Margaret ...	1	1	0			
Lloyd, E. Turner, Esq. ...	1	1	0			
Lonsdale, The Earl of (deceased) ...				110	5	0
Lowe, The Misses (Mayfield Southgate) ...				12	12	0
Lowther, Sir John H. ...				10	10	0
Lowther, Right Hon. Lady E. (deceased) ...				90	17	0
Lucas, Arthur, Esq. ...	1	1	0			
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Macfarren, Walter, Esq., R.A.M....	8	8	0			
Mackenzie, Dr. A. C., R.A.M. ...	1	1	0			
Mackenzie, H., Esq. ...				97	12	0
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Macpherson, Stewart, Esq., R.A.M. ...	1	1	0			
Macrory, Edmund, Esq., Q.C. ...	2	2	0			
Majoribanks, E., Esq. (deceased) ...				57	15	0
Mann, Dr. A. H. ...				4	16	8
Marshall, J., Esq. ...				10	10	0
Marter, Mrs. ...	1	1	0			
Maslin, Mrs. Victor ...	1	1	0			
Matthay, Tobias A., Esq., A.R.A.M. ...	1	1	0			
Matthews, Andrew, Esq. ...	1	1	0			
Merchant Taylors' Company ...				21	0	0
Merton, Zachary, Esq. ...	1	1	0			
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Middlesex Choral Union ...				10	10	0
Moore, Arthur C., Esq. ...	1	1	0			
Morgan, Frederick, Esq. ...	1	1	0			
Morland, Sir F., Bart. ...				36	15	0
Morton, E., Esq., A.R.A.M. ...	1	1	0			
Needham, Dr. Joseph ...	1	1	0			
Nettlefold, Mrs. F. ...	2	2	0			
Novello, Ewer and Co., Messrs. ...	5	5	0			
Nunn, J. H., Esq. (Penzance), R.A.M. ...	1	1	0			
O'Brien, James, Esq. ...				12	12	0
O'Leary, Arthur, Esq., R.A.M. ...	1	1	0			
Oswald, Arthur, Esq., R.A.M. ...	1	1	0			

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	£	s.	d.	£	s.	d.
Pagden, Mrs. ..	1	1	0			
Parry, Dr. C. Hubert H. ...	2	2	0			
Peacock, Thos., Esq.	1	1	0			
Perrott, Mrs.	1	1	0			
Pitman, F., Esq.	1	1	0			
Pitman, Mrs.	1	1	0			
Pollock, A. G., Esq.	1	1	0			
Prentice, T. Ridley, Esq., A.R.A.M.	1	1	0			
Price, F. W., Esq. ...	1	1	0			
Prince, Miss ...	1	1	0			
Purvis, Thos., Esq....	1	1	0			
Puzey, Miss Fanny H.	1	1	0			

Ralston, W. R. S., Esq. (deceased) ...				12	12	0
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Renaut, F. W., Esq.	1	1	0			
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Robertson, Ian, Esq.	1	1	0			
Robertson, Miss ...				12	12	0
Robinson, Miss Winifred, A.R.A.M.	1	1	0			
Rose, Henry R., Esq., A.R.A.M.	1	1	0			
Rose, Mrs., A.R.A.M.	1	1	0			
Rothschild, Alfred de, Esq.	10	10	0			
Rutson, John, Esq.	3	3	0			

Schloesser, Adolph, Esq., Hon. R.A.M. ...	1	1	0			
Schuster, Leo F., Esq.	2	2	0			
Shakespeare, W., Esq., R.A.M.	1	1	0			
Sherrington, Madame Lemmens, Hon. R.A.M.	2	2	0			
Sinkinson, Madame Irene (Inez San Carolo) ...	1	1	0			
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Smith, R. Horton, Esq. Q.C.	2	2	0			
Snook, Miss (deceased) ...				26	5	0
Sparrow, Charles E., Esq ...	2	2	0			
Speer, Charlton T., Esq., A.R.A.M.	1	1	0			
Speer, Wm. H., Esq.				26	5	0
Stainer, Prof. Sir John, Mus.D. Oxon., Hon. R.A.M.	1	1	0			
Stapley, Sir Harry, Bart. ...	1	1	0			
Starr, Mrs. Russell, A.R.A.M.	1	1	0			
Steel, Miss Kate, A.R.A.M.	1	1	0			
Steggall, Dr. C., R.A.M.	1	1	0			
Stephens, Mrs.	2	2	0			
Sullivan, Sir Arthur S., R.A.M.	2	2	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Thomas, John, Esq., R.A.M.	1	1	0			
Thomas, W. Henry, Esq.	1	1	0			
Thompson, Lady, R.A.M.				5	5	0
Threlfall, Charles, Esq.	2	2	0			
Threlfall, Thos., Esq.	10	10	0			
Tietjens, Mdle. (deceased)				7	8	0
Timothy, H. J., Esq.	1	1	0			
Titterton, Miss E. E.	1	1	0			
Treherne, Geo. G. T., Esq.	2	2	0			
Trentler, Dr. W. J.	1	1	0			
Trevor, The Lord				5	5	0
Troup, Miss				12	12	0
Turner, Mrs. Ernest	1	1	0			

Vincent, Sir William, Bart.	1	1	0			
Vyvyan, Sir R. R., Bart. (deceased) ..				36	15	0

Walker, F., Esq., Hon. R.A.M.	1	1	0			
Walmisley, Miss A. E. V.	1	1	0			
Ward, Miss H.	1	1	0			
Waterlow, Philip H., Esq.				5	5	0
Watson, Sir Thomas, Bart.				10	10	0
Webb, Sir Henry, Bart. (deceased)				105	0	0
Webster, Sir Richard, G.C.M.G., Q.C., M.P.				12	12	0
Wellington, The Duke of				12	12	0
Wessely, Hans, Esq.	1	1	0			
Westlake, F., Esq., R.A.M.	1	1	0			
Westminster, The Duke of	5	0	0			
Westmorland, Earl of				10	0	0
Westmorland, The Dowager Countess of				39	18	6
Wheeldon, George, Esq., R.A.M.	1	1	0	2	2	0
White, A. C., Esq., Hon. R.A.M.	1	1	0			
White, Mrs. Meadows (deceased)				50	0	0
White, His Honour Judge F. Meadows ...	5	5	0			
Williams, Miss Greta, A.R.A.M.	1	1	0			
Willoughby, The Dowager Lady				3	3	0
Wilson, Miss Hilda, A.R.A.M.	1	1	0			
Wilton, Earl of (deceased)				25	0	0

Zimmermann, Miss Agnes, R.A.M.	2	2	0			
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For LOCAL EXAMINATIONS IN MUSIC.

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31/3/1896
7
ANDANTE AND FINALE (Quartet in G, Op. 202)—
Pianoforte, Violin, Viola, and Violoncello *Raff.*

Miss LILLIE L. MOSSOP, Miss EDIE REYNOLDS, Mr. A. WALENN,
and Mr. B. P. PARKER.

SONG (MS.) ... "The Lark and the Nightingale" ... *Edith Pratt*
(Student).

Miss KATIE THOMAS.

"KINDERSCENEN"—Pianoforte *Schumann.*

Miss CATHARINE RODBARD.

AIR ... "Lend me your aid" (*Irene*) ... *Gounod*

Mr. WRIGHT BEAUMONT.

FANTASIE for two Pianofortes *Max Bruc*

Mr. THOMAS M. BAKER and Mr. PERCY KEEBLE.

Conductor of the Choir - - - - *Mr. H. R. EYERS.*





PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ALLEGRO MODERATO MA CON FUOCO
(Ottetto, Op. 20)—Four Violins, two Violas, and
two Violoncellos *Mendelssohn.*

MR. W. H. REED, MISS NETTIE ATKINSON, MISS B. STUART,
MISS F. E. MOSS (Sainton Scholar), MR. V. ADDISON,
MR. A. WALENN, MISS E. A. CHAPMAN, AND
MISS M. MUKLE.

ROMANCE in D (MS)—Violin *G. E. Newland-Smith*
(Student).
MR. G. E. NEWLAND-SMITH.

SONG "LORELEI" *Liszt.*
MISS WINIFRED PEAKE.

3 KNOW not what is the reason,
That I so mournful feel.
A legend of bygone ages
Will o'er my mem'ry steal.

The air is cool, day is waning,
 And gently flows the Rhine,
 The last rays of evening sunlight,
 The mountain heights enshrine.
 Upon the heights is seated
 A maiden passing fair,
 Her golden robes are shining,
 She combs her golden hair.
 With gold comb she combs her tresses
 And sings a wondrous song.
 In strange melodious cadence,
 The sound is borne along.
 The boatman upon the waters
 Is holden in wrapt delight ;
 He sees not the reefs before him,
 He gazes aloft to the height.
 Too surely the waters engulfing
 Are drawing the boatman beneath.
 'Twas Lorelei with voice enchanting
 Who lured him on to death.

CAPRICE in E (Op. 83, No. 2)—Pianoforte ... *Mendelssohn.*

MR. CLAUDE F. POLLARD.

SONGS (MSS.) { "BECAUSE" ... "JACOBITE DRINKING SONG" } *Kate M. Alston*
 (Student).
 MISS EVELYN DOWNES.

"BECAUSE."

It is not because your heart is mine,—mine only—
 Mine alone ;
 It is not because you chose me, weak and lonely,
 For your own :
 Not because the earth is fairer, and the skies
 Far above you
 Are more radiant for the shining of your eyes—
 That I love you !

But because this human Love, though true and sweet—
 Yours and mine—
 Has been sent by Love more tender, more complete—
 More divine ;
 That it leads our hearts to rest at last in Heaven,
 Far above you :
 Do I take you as a gift that God has given—
 And I love you !

A. A. Procter.

“ JACOBITE DRINKING SONG.”

BRING the bowl which you boas
 Fill it up to the brim.
 Here's to him we love most
 And to all who love him.
 Brave gallants, stand up,
 And avaunt, ye base carles.
 Were there death in the cup,
 Here's a health to King Charles.
 Though he wander 'mid dangers,
 Unaided, unknown ;
 Dependent on strangers,
 Estranged from his own ;
 Though 'tis under our breath,
 Amidst forfeits and perils,
 Here's to honour and faith,
 And a health to King Charles.
 Let such honours abound
 As the time can afford,
 The knee on the ground,
 And the hand on the sword.
 But the time shall come round
 When, 'mid lords, dukes and earls,
 The loud trumpet shall sound ;
 Here's a health to King Charles.

Sir Walter Scot

BARCAROLLE—Pianoforte *Chopin.*

Miss IDA C. BETTS (Liszt Scholar).

PSALM II. *Mendelssohn.*

THE CHOIR.

WHY do the heathen so furiously rage together : and why do the people imagine a vain thing ?

The kings of the Earth stand up, and the rulers take council together : against the Lord, and against His Anointed.

Let us break their bonds asunder : and cast away their cords from us.

He that dwelleth in Heaven shall laugh them to scorn : the Lord shall have them in derision.

Then shall He speak unto them in His wrath : and vex them in His sore displeasure.

Yet have I set my King : upon my holy hill of Sion.

I will preach the law, whereof the Lord hath said unto me : thou art my Son, this day have I begotten thee.

Desire of me, and I shall give thee the heathen for thine inheritance and the utmost parts of the earth for thy possession.

Thou shalt bruise them with a rod of iron : and break them in pieces like a potter's vessel.

Be wise now therefore, O ye kings : be learned, ye that are judges of the earth.

Serve the Lord in fear : and rejoice unto Him with reverence.

Kiss the Son lest He be angry, and so ye perish from the right way ; if His wrath be kindled (yea, but a little) : blessed are all they that put their trust in Him.

ANDANTE AND FINALE (Quartet in G, Op. 202)—

Pianoforte, Violin, Viola, and Violoncello *Raff.*

Miss LILLIE L. MOSSOP, Miss EDIE REYNOLDS,
Mr. A. WALENN, AND Mr. B. P. PARKER.

SONG (MS.) "THE LARK AND THE NIGHTINGALE" *Edith Pratt*
(Student).

MISS KATIE THOMAS.

'TIS sweet to hear the merry lark
That bids a blithe good morrow,
But sweeter to hark in the twinkling dark
To the soothing song of sorrow.
Oh, nightingale! what does she ail?
And is she sad or jolly?
For ne'er on earth was sound of mirth
So like to melancholy.

The merry lark, he soars on high,
No worldly thought o'ertakes him,
He sings aloud in the clear blue sky
And daylight that awakes him,
As sweet a lay, as loud, as gay,
The nightingale is trilling,
With feeling bliss, no less than his,
Her little heart is thrilling.

Yet ever and anon a sigh
Peers through her lavish mirth,
For the lark's bold song is of the sky,
And hers is of the earth.
By night and day she tunes her lay,
To drive away all sorrow,
For bliss, alas, to-night must pass,
And woe may come to-morrow.

Hartley Coleridge.

"KINDERSCENEN"—Pianoforte *Schumann.*

MISS CATHARINE RODBARD.

AIR

... "LEND ME YOUR AID" (*Irene*) ... *Gounod.*

MR. WRIGHT BEAUMONT.

RECITATIVE.

HOW frail and weak a thing is man! How poor this work of
ours!

Hideous and vain it standeth, a dwelling for luxury,

A temple fit for pride! Hardly worthy of man!

All nobleness a-wanting! This they call building for all eternity!

Sons of Tubal Cain, O strong and noble race, benefactors of man!

High and God-like minds, in your path thro' the world,

Ye left a track of greatness, Libanus beareth witness in vast noble
ruins,

Where far the sand heaps high the desert plain,

Even there rise the wond'rous forms ye have made

From out the past in solemn grandeur.

Ah! Before your awful pow'r, I bow the head!

AIR.

Lend me your aid, O race divine!

Fathers of old to whom I've pray'd,

Spirits of pow'r be your help mine,

O grant that my wild dream be not vain,

That future time shall owe to me

A work their bards will sing in their strain,

Tho' chaos still an iron sea,

From the cauldron the molten wave,

Soon will flow into its mould of sand;

And ye, O sons of Tubal Cain,

Fire, O fire my soul, and guide my hand!

FANTASIE for two Pianofortes *Max Bruch.*

MR. THOMAS M. BAKER AND MR. PERCY KEEBLE.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

24/3/1896
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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "Il Barbieri," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- PAPEA-ROSA PRIZE for Singing.
- CHARLES LUCAS PRIZE for Composition.
- LLEWELYN THOMAS PRIZE for Singing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- EVILL PRIZE for Singing.
- CHARLES SANTLEY PRIZE for Accompanying.
- SAINTON-DOLBY PRIZE for Singing.
- JOSEPH MAAS MEMORIAL PRIZE for Singing.
- LESLIE CROTTY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- MESSRS. TUBBS PRIZE for Violin Playing.
- MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.
- GOLDBERG PRIZE for Singing.
- CHARLES MORTIMER PRIZE for Composition.
- NORMAN SALMOND PRIZE for Singing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIO SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEs.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
” ” (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill... ..	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1894-5.

The First, or Michaelmas Term, commences on Thursday, 27th September, and closes on Wednesday, 19th December, 1894.

The Michaelmas Half-Term commences Thursday, 8th November, 1894.

The Second, or Lent Term, commences on Monday, 14th January, and closes on Saturday, 6th April, 1895.

The Lent Half-Term commences 25th February, 1895.

The Third, or Midsummer Term, begins on Thursday, 2nd May, and ends on Wednesday, 24th July, 1895.

The Midsummer Half-Term begins 13th June.

ENTRANCE EXAMINATIONS, 1894-5.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 24th September, at 10.

For the Michaelmas Half-Term, Monday, 5th November, at 2.

For the Lent Term, Thursday, 10th January, at 11.

For the Lent Half-Term, Thursday, 21st February, at 2.

For the Midsummer Term, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

- C.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26·47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	
Abel, Sir Frederick, Bart., K C B., D.C.L., F.R.S. ...	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o Carlo	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton, Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., R.A.M.				3	3	0
Arnold, Miss Adelaide	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

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 17. See

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W.				52	10	0
Churchyard, Miss	1	1	0			
Churchyard, Miss L.	1	1	0			
Churchyard, Robt. L., Esq.	1	1	0			
Clapshaw, Miss Amy C. G.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Cook, Charles S., Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M.	1	1	0			
Cox, F. R., Esq., R.A.M. (deceased)				2	2	0
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Devenport, F. W., Esq., Hon. R.A.M.	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie	1	1	0			
Davies, Mrs. Mary, R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Keyser, Sir P.	2	2	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Dorrell, W., Esq., R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Erard & Co., Messrs.	5	5	0			
Evill, Henry, Esq.	1	1	0			
Eyers, H. R., Esq., R.A.M.	1	1	0			
Fanning, Eaton, Esq., Mus. Bac., Cantab., R.A.M.	1	1	0			
Farren, Wm., Esq.	1	1	0			
Farrar, Miss F. J.	1	1	0			
Fiori, E., Esq., Hon. R.A.M.	1	1	0			
Fitch, Fredk. Geo., Esq.	3	3	0			
Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

	Annual Subscriptions.			Donations or Life Subscriptions.
	£	s.	d.	£ s. d.
Gough & Davy, Messrs. (Hull)	1	1	0	
Green, Richard, Esq.	1	1	0	
Grey, Earl de	2	2	0	
Grocers' Company				5 0 0
Gwyn, Frank M., Esq.	1	1	0	
Hailstone, Mrs.				12 12 0
Hann, W. H., Esq.	1	1	0	
Harrison, Miss Rose (Pupil of the late Frank Mori)				12 12 0
Hartvigson, Frits, Esq., Hon. R.A.M.	1	1	0	
Haynes, Battison, Esq.	1	1	0	
Hazard, Miss Ada, A.R.A.M.	1	1	0	
Henderson, Miss Robertine, R.A.M.	1	1	0	
Herschell, Right Hon. Lord, G.C.B.	1	1	0	
Hichens, A. K., Esq.	3	3	0	
Higgins, Miss Florence G., Mus. Bac. Lond.	1	1	0	
Higgins, H. V., Esq.	2	2	0	
Hoare, Miss	1	1	0	
Hodgkinson, David H., Esq.	1	1	0	
Horrocks, Miss Amy, A.R.A.M.	1	1	0	
Horton, G., Esq., A.R.A.M.	1	1	0	
Howe, The Earl				105 0 0
Hoyte, Wm. Stevenson, Esq.	1	1	0	
Hume, W. W. F., Esq.				12 12 0
Hunter, James, Esq.				12 12 0
Hutchinson, J. T., Esq., A.R.A.M.	1	1	0	
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50 0 0
In Memoriam, J. H., November 11th, 1862				1 1 0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0	
J. O. C. (per Miss Jelf Sharp)				26 5 0
Johnson, George, Esq.	1	1	0	
Kemp, S., Esq., R.A.M.	1	1	0	
Kilmorey, The Right Hon. the Earl of, K.P.	1	1	0	
King, Frederic, Esq.	1	1	0	
Kipps, W. J., Esq.	1	1	0	
Kiver, Mrs. Ernest	1	1	0	
Knight, George S., Junr., Esq.				12 12 0
Kuhe, W., Esq.	1	1	0	
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MAESTOSO—Più Moto from Sonata in G minor, Op. 42 ... *Merkel.*

Mr. ERNEST WILLMOTT.

SONG "Longing" *Rubinstein.*

Miss ROSE DAFFORNE.

CONCERTO in F, for Organ and Strings *Handel.*

Allegro Moderato.

Andante Maestoso.

Adagio.

Allegro.

Miss CLAIBORNE DIXON (Henry Smart Scholar).

SCENA ... "Thou monstrous fiend" (*Fidelio*) ... *Beethoven.*

Miss BEATRICE GREEN.

TRIO for Two Manuals and Pedal }
FUGUE in G minor (Book IV.) } *Bach.*

Mr. WILLIAM BEAZLEY.

RECITATIVE AND AIR "Come, Margarita, come"
(*Martyr of Antioch*) ... *Sullivan.*

Mr. CHAMBERS COLEMAN.

34/3/1896
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ANDANTE AND FINALE, from Concerto for Organ,
Stings, and Horns *Rheinberger.*

Mr. WALTER S. VALE.

DUETTO "Qual Anelante" *Marcello.*

Miss CLARA WILLIAMS and Miss MILDRED DRAKE.

SONATA in B flat... .. *Mendelssohn.*

Allegro con brio.
Andante religioso.
Allegretto.
Allegro Maestoso e Vivace.

Miss KATE FIELD.

SONG "Quaff with me the purple wine" *Shield.*

Mr. WILLIAM RICHARDS.

TOCCATA, from Symphony, No. 5 *Widor.*

Mr. GEORGE B. AITKEN.





PROGRAMME.

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*No Repetition of a Piece, or recall of a Performer, is
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MAESTOSO—PIÙ MOTO from Sonata in G minor, Op. 42 *Merkel.*

MR. ERNEST WILLMOTT.

SONG "LONGING" *Rubinstein.*

MISS ROSE DAFFORNE.

GIVE me daylight, golden pleasure,
Let me be from prison freed.
Give a maid, a prize and treasure,
Mount me on a black-maned steed.
O'er the plains careering madly,
I will on my courser bound ;
Life and freedom hailing gladly,
Bliss I seldom yet have found !

Give a boat unsound and creaky,
 With a worn and rotten sail,
 Hull in thousand places leaky,
 Canvas rent by ev'ry gale.
 Yet I'll ride the stormy billow,
 With the wave I'll manful fight,
 Fearless, as on peaceful pillow,
 Will I brave the infinite !

Give a castle many towered,
 Where the fragrant blossoms teem :
 With o'ershadowing vines embowered.
 Where 'mid marble wells the stream.
 Foliage rustling, fountain dashing,
 Let your spell my eyes o'ertake.
 Cool my temples by your plashing,
 Let me dream, and gently wake !

CONCERTO in F, for Organ and Strings *Handel.*

Allegro Moderato.
 Andante Maestoso.
 Adagio.
 Allegro.

MISS CLAIBORNE DIXON (Henry Smart Scholar).

RECITATIVE AND AIR, "THOU MONSTROUS FIEND" (*Fidelio*)
Beethoven.


MISS BEATRICE GREEN.

RECITATIVE.

THOU monstrous fiend, whither dost haste, what thy intent?
 Where will thy cruel fury guide thee ?
 Soft pity's voice is dumb beside thee ;
 But, tiger-like, thou blood dost crave !

But tho' by raging tempest driven,
 Death, and inhuman hate, thy goal;
 To me a rainbow spans the heaven,
 Illumes my sky and lights my soul.
 It softly beams on me dejected,
 On it are mem'ries sweet reflected,
 And hope renewed inspires my soul.

AIR.

 H! Hope, thou wilt not let the star
 Of sorrowing love be dimmed for ever
 Oh, come, sweet Hope, show me the goal,
 However far, forsake it will I never.

A heav'nly voice doth guide me,
 I shall not fail, love will prevail,
 Thou, Hope, hast ne'er denied me.
 Oh! thou for whom I all can bear,
 Could I from bonds unchain thee,
 Where hate inhuman laid the snare,
 Or in thy grief sustain thee!

TRIO for Two Manuals and Pedal	}	<i>Bach.</i>
FUGUE in G minor (Book IV.)					

MR. WILLIAM BEAZLEY.

RECITATIVE AND AIR, "Come, Margarita, come"

(*Martyr of Antioch*) ... *Sullivan.*

MR. CHAMBERS COLEMAN.

RECITATIVE.

WHERE is the crown and palm-like grace of all,
The sacred virgin priestess, Margarita?
Come, Margarita, come!

AIR.

COME in thy zoneless grace,
Take thine appointed place,
And strike thy holy lyre of silver string;
Come, Margarita, come!

For this delay of thine
Thou wilt the fairer shine—
Even as a late long look'd-for flower in spring—
Come, Margarita, come!

For when her living lyre outsings,
The shamed birds do fold their wings,
And all upon whose ear it falls
Stand breathless as the listening walls
That, as they tower in space above,
Themselves seem touch'd to light and love!
Come, Margarita, come!

ANDANTE AND FINALE, from Concerto for Organ,

Strings and Horns *Rheinberger.*

MR. WALTER S. VALE.

DUETTO ... "QUAL ANELANTE" ... *Marcello.*

MISS CLARA WILLIAMS AND MISS MILDRED DRAKE.

QUAL anelante
cervo che fugge
da fieri veltri,
e cerca il fonte
in cui s'estingua
seta ardente,
tale sonio,
che da crudeli
Nemici miei
Sempre in sequito,
vò sospirando
Per mio ristoro
l'alto soccorso
di te mio Dio.

I loro piedi
Mai muovon passo
Veloce tanto,
Che quando trattasi
il sangue spargere
degli' innocenti.

SONATA in B flat *Mendelssohn.*

Allegro con brio.
Andante religioso.
Allegretto.
Allegro Maestoso e Vivace.

MISS KATE FIELD.

SONG ... "QUAFF WITH ME THE PURPLE WINE" ... *Shield.*

MR. WILLIAM RICHARDS.

QUAFF, quaff with me the purple wine,
 With me in social pleasures join;
 Crown, crown with me thy flowing hair,
 Love, love with me the beauteous fair,
 And dance off heavy, heavy care.

Wine inspires the patriot soul;
 Makes the rigid fair one sigh.
 Freedom lies within the bowl,
 Love and friendship, social tie,
 Then let us laugh, be gay and free.

TOCCATA, from Symphony, No. 5 *Widor.*

MR. GEORGE B. AITKEN.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Lod Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William G. Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 28, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SANTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered in part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, or, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3b.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEs.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
" " (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1894-5.

The First, or Michaelmas Term, commences on Thursday, 27th September, and closes on Wednesday, 19th December, 1894.

The Michaelmas Half-Term commences Thursday, 8th November, 1894.

The Second, or Lent Term, commences on Monday, 14th January, and closes on Saturday, 6th April, 1895.

The Lent Half-Term commences 25th February, 1895.

The Third, or Midsummer Term, begins on Thursday, 2nd May, and ends on Wednesday, 24th July, 1895.

The Midsummer Half-Term begins 13th June.

ENTRANCE EXAMINATIONS, 1894-5.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 24th September, at 10.

For the Michaelmas Half-Term, Monday, 5th November, at 2.

For the Lent Term, Thursday, 10th January, at 11.

For the Lent Half-Term, Thursday, 21st February, at 2.

For the Midsummer Term, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

C.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26·47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macrone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.
	£	s.	d.	£ s. d.
HER MAJESTY THE QUEEN	105	0	0	
H.R.H. THE PRINCE OF WALES	10	10	0	
H.R.H. THE PRINCESS OF WALES	10	10	0	
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50 0 0
H.R.H. THE PRINCE CHRISTIAN				5 5 0
Abel, Sir Frederick, Bart., K C.B., D.C.L., F.R.S. ...	1	1	0	
Addison, R. B., Esq., A.R.A.M.	1	1	0	
Agnew, Philip L.	3	3	0	
Aitken, Samuel, Esq.	5	5	0	
Albanesi, Cav ^o Carlo	1	1	0	
Allison, Mrs. Edith	5	5	0	
Allison, Horton, Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., R.A.M.				3 3 0
Arnold, Miss Adelaide	1	1	0	
Ashdown, Edwin, Esq.	5	5	0	
Atkinson, W., Esq. (deceased)				50 0 0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0	
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0	
Banister, H. C., Esq., R.A.M.	1	1	0	
Bantock, Dr. G. Granville	1	1	0	
Barry, C. A., Esq.				12 12 0
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AITKEN, GEORGE.

ORGAN (continued).

RISELEY, G., Hon. R.A.M.
ROSE, HENRY R., A.R.A.M.
STEGGALL, C., Mus. D. Cantab., R.A.M.
WOOD, W. G., A.R.A.M.

HARP.

THOMAS, JOHN, R.A.M. (Pencerdd Gwalla).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BURNETT, A., Hon. R.A.M.
PARKER, W. FRYE, A.R.A.M.
SAURET, EMILE, Hon. R.A.M.
WESSELY, HANS.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, CHEV. ERNEST.
HOWELL, EDWARD, R.A.M.
PEZZE, A.
WHITEHOUSE, W. E., A.R.A.M.

DOUBLE BASS.

WHITE, A. C., Hon. R.A.M.

FLUTE.

VIVIAN, A. P.

HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

MANN, T. E.

TRUMPET & CORNET.

SOLOMON, J.

TROMBONE.

GEARD, CHARLES.

MILITARY MUSIC.

GODFREY, Lieut. DAN, R.A.M.
GRIFFITHS, Lieut. S. C.

ELOCUTION.

CROWE, Mrs. GEORGE.
FARRER, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

HARTOG, ALPHONS.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

MERK, CHARLES, Ph.D.

VIOLIN.

COLLINS, Miss GERTRUDE.
DAVIES, A. C. HANDLEY.
DYSON, W. H.
WALENN, GERALD.

VIOLA.

WALENN, ARTHUR.

VIOLONCELLO.

PARKER, BERTIE.

ELOCUTION.

HARKNESS, Mrs.
WALTERS, Miss
CHARLOTTE F.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE and
E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, R.A.M.

Director of Operatic Class—G. H. BETJEMANN.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S.





The Orchestra.

First Violins.

Mr. Frye-Parker. †
" Antonietti.*
Miss Atkinson, N.*
" Byford.*
" Collins.*
" Collingwood.*
Mr. Dyson, W. H.*
Miss Drew.*
Mr. Freedman.*
" Green.*
" Greenhead.*
Miss Hansell.*
Mr. Handley-Davies.*
" Heinzen.*
Miss Jay.*
Mr. Lorimer.*
" Maney, E.*
" Miles, P. H.*
" Newland-Smith.*
" Randerger, A.*
" Reed, W. H.*
Miss Stuart.*
Mr. Tipper.*
Miss Wilson, E.*

Second Violins.

Mr. Szczepanowski, L. †
" Audus.*
Miss Burmester.*
" Cobb.*
" Cooper.*
" Hann.*
Mr. Holbrook.*
" Hurman.*
Miss Jones, E. M.*
Mr. King, F. A.*
Miss Langston.*
" Lavin.*
" Mackenzie.*

Second Violins—

(continued).

Miss McCormac.*
" McLean.*
" Marsh.*
Mr. Meadows.*
Miss Nash.*
" Patterson.*
" Penny.*
Mr. Read, H.*
Miss Smith, D.*
" Treherne.*
" Wilson, F.*
" Winter.*

Violas.

Mr. Hann, W. H.
" Addison.*
" Dyson, A. E. †
Miss Einhauser.*
Mrs. Gill. †
Mr. Hann, S. H. †
" Timothy, H. J. †
" Walenn, A.*
" Wilson, C.*
" Wood, W. T.

Violoncellos.

Mr. Gill, C. H. A. †
" Carrodus. †
Miss Chapman, A.*
Mr. Earnshaw.*
Miss Hall.*
Mr. Hammett.*
" Kordy.*
" Maney, A.*
Miss Mukle, M.*
Mr. Parker, B.*
Miss Timothy.*
" Vernet.*
" Wilson, A.*

Double Basses.

Mr. White.
" Carrodus, A. E.
" Clements, C.*
" Griffiths, W.
" Harper, A. E. †
" Harper, C. †
" Maney, E. F. †

Flutes.

Mr. Vivian, A. P. †
" Donnavell, M.*

Oboes.

Mr. Horton, G. †
" Horton, L. G. †
Miss Bull, L. M.*
Mr. Goldie.*

Clarionets.

Mr. Egerton, P. †
Miss Thomas, F. †

Bassoons.

Mr. Wotton, W. B.
" Hunt, C. †

Horns.

Mr. Mann, T. E.
" Brain, A. E.
" Borsdorf, A.
" Wright, G.

Trumpets.

Mr. Solomon, J. †
" James, F.

Trombones.

Mr. Colton, T. C.
" Matt, A. E.
" Matt, J.

Tympani.

Mr. Wendt, T.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

❖ PROGRAMME. ❖

OVERTURE "Faniska" Cherubini.

AIR ... "Rose softly blooming" (*Azor and Zemira*) Spohr.
Miss BEATRICE STANLEY LUCAS.

ALLEGRO NON TROPPO E MOLTO MAESTOSO—ALLEGRO CON SPIRITO.
From Concerto in B flat minor, Op. 23—Pianoforte Tschaïkowsky.
Miss SYBIL PALLISER.

ROMANCE "Sois Heureuse" ... A. Goring Thomas.
Mr. FREDERICK B. RANALOW.

ANDANTE } From Concerto in G minor—Flute Langer.
FINALE }

Mr. MICHAEL DONNAWELL.

CANZONET ... "She never told her love" ... Haydn.
Miss CLARA WILLIAMS.

CONCERTO in B minor, Op. 61—Violin Saint-Saëns.
Allegro non troppo, Andante quasi Allegretto, Molto moderato e maestoso—
Allegro non troppo.
Miss GERTRUDE COLLINS.

31/3/1896
7 see

FINALE from Sonata, Op. 37—Pianoforte ... *Tschaïkowsky.*

Miss GERTRUDE PEPPERCORN.

RECIT. AND AIR "Revenge, Timotheus cries"
(*Alexander's Feast*) *Handel.*

Mr. CHARLES W. CLEMENTS.

ALLEGRO MODERATO from Concerto in A flat, Op. 111—
Pianoforte *Hummel.*

Miss ELSIE HORNE.

Accompanist - - Mr. A. RANDEGGER, JUN.





PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

OVERTURE "FANISKA" Cherubini.

AIR ... "ROSE SOFTLY BLOOMING" (*Azor and Zemira*) ... Spohr.

Miss BEATRICE STANLEY LUCAS.

ROSE softly blooming, formed to allure,
Emblem of nature, lovely and pure!
Thorns press around thee; yet, gentle flower,
Smiles still are thine, the charm of the bower;
Nurtur'd of heaven, thy beauties I'll wear;
Pride of my bosom! I'll cherish thee there:
Smiles still are thine in decay's wasting hour.
So, gentle flower, peacefully smiling,
Oh! let me be, living and dying,
Sweet Rose, like thee.

34/3/1896
27 see

ALLEGRO NON TROPPO E MOLTO MAESTOSO—
ALLEGRO CON SPIRITO, from Concerto in B
flat minor, Op. 23—Pianoforte *Tschaïkowsky.*

MISS SYBIL PALLISER.

ROMANCE ... "SOIS HEUREUSE" *A. Goring Thomas.*

MR. FREDERICK B. RANALOW.

SOIS heureuse, O ma douce amie,
Salve en paix la vie,
Et jouis des beaux jours !
Sur le fleuve du temps mollement endormie,
Laisse les flots suivre leur cours !

Bientôt tu peux m'être ravie,
Peut-être loin de toi demain j'irai languir,
Déjà tout est sombre et fatal dans ma vie,
J'ai dû t'aimer, je dois te fuir !

Translation.

DWELL in joy evermore, my sweetest,
While life in peace thou greetest,
May new bliss dawn each day !
On the river of time softly cradled,
Let the bright waves roam on their way !

Ah ! soon thy glance my soul would borrow,
But far from thee my ling'ring steps must hie ;
Life is dark even now with the shadow of sorrow,
For tho' I love, I yet must fly,
I can but love, I needs must fly !

ANDANTE } from Concerto in G minor—Flute ... *Langer.*
 FINALE }

MR. MICHAEL DONNAWELL.

CANZONET ... "SHE NEVER TOLD HER LOVE" ... *Haydn.*

MISS CLARA WILLIAMS.

SHE never told her love,
 But let concealment, like a worm in the bud,
 Feed on her damask cheek.
 She sat like Patience on a monument, smiling at grief.

CONCERTO in B minor, Op. 61—Violin ' ... *Saint-Saëns.*

Allegro non troppo.

Andante quasi Allegretto.

Molto moderato e maestoso—

Allegro non troppo.

MISS GERTRUDE COLLINS.

FINALE from Sonata, Op. 37—Pianoforte ... *Tschaïkowsky.*

MISS GERTRUDE PEPPERCORN.

RECIT. AND AIR, "REVENGE, TIMOTHEUS CRIES"

(*Alexander's Feast*) *Handel.*

MR. CHARLES W. CLEMENTS.

REVENGE, Timotheus cries ;
 See the furies arise,
 See the snakes that they rear,
 How they hiss in their hair,
 And the sparkles that flash from their eyes !

Behold a ghastly band,
 Each a torch in his hand ;
 Those are Grecian ghosts
 That in battle were slain,
 And unburied remain
 Inglorious on the plain.

ALLEGRO MODERATO from Concerto in A flat,

Op. 111—Pianoforte *Hummel.*

MISS ELSIE HORNE.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

31/3/1876
7 sel

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operative class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1890, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S TRALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- STERDALE BENNETT PRIZE for Pianoforte Playing.
- PAPEA-ROSA PRIZE for Singing.
- CHARLES LUCAS PRIZE for Composition.
- LLEWELYN THOMAS PRIZE for Singing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- EVILL PRIZE for Singing.
- CHARLES SANTLEY PRIZE for Accompanying.
- SAINTON-DOLBY PRIZE for Singing.
- JOSEPH MAAS MEMORIAL PRIZE for Singing.
- LESLIE CROTTY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- MESSRS. TUBBS PRIZE for Violin Playing.
- MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.
- GOLDBERG PRIZE for Singing.
- CHARLES MORTIMER PRIZE for Composition.
- NORMAN SALMOND PRIZE for Singing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
- 3.—Elements of Music—One hour's lesson per week, in class.
- 3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.
- 3b.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.
- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
- 5.—Choral Singing—Practice for One hour and a half per week.
- 6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.
- 7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

- 8.—Orchestral Practice (Junior Division)—Two hours per week.
- 9.—Ensemble Playing—Six hours per week, if approved by the Principal.
- 10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
" " (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1894-5.

The First, or Michaelmas Term, commences on Thursday, 27th September, and closes on Wednesday, 19th December, 1894.

The Michaelmas Half-Term commences Thursday, 8th November, 1894.

The Second, or Lent Term, commences on Monday, 14th January, and closes on Saturday, 6th April, 1895.

The Lent Half-Term commences 25th February, 1895.

The Third, or Midsummer Term, begins on Thursday, 2nd May, and ends on Wednesday, 24th July, 1895.

The Midsummer Half-Term begins 13th June.

ENTRANCE EXAMINATIONS, 1894-5.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 24th September, at 10.

For the Michaelmas Half-Term, Monday, 5th November, at 2.

For the Lent Term, Thursday, 10th January, at 11.

For the Lent Half-Term, Thursday, 21st February, at 2.

For the Midsummer Term, Monday, 29th April, at 2.

For the Midsummer Half-Term, Monday, 10th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

C.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26.47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert. 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K C.B., D.C.L., F.R.S. ...	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e Carlo	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton, Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., R.A.M.				3	3	0
Arnold, Miss Adelaide	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
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Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
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	Annual Subscriptions.			Donations or Life Subscriptions.		
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Churchyard, Miss L.	1	1	0			
Churchyard, Robt. L., Esq.	1	1	0			
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Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Cook, Charles S., Esq., A.R.A.M.	1	1	0			
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Cox, F. R., Esq., R.A.M. (deceased)				2	2	0
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0			
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De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq (Bedford)	1	1	0			
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Dobree, Bonamy, Esq.	5	5	0	5	5	0
Dorrell, W., Esq., R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Erard & Co., Messrs.	5	5	0			
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Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1	1	0			
Goldie, Miss Agnes E.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

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Grocers' Company		5 0 0
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Hann, W. H., Esq.	1 1 0	
Harrison, Miss Rose (Pupil of the late Frank Mori)		12 12 0
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Haynes, Battison, Esq.	1 1 0	
Hazard, Miss Ada, A.R.A.M.	1 1 0	
Henderson, Miss Robertine, R.A.M.	1 1 0	
Herschell, Right Hon. Lord, G.C.B.	1 1 0	
Hichens, A. K., Esq.	3 3 0	
Higgins, Miss Florence G., Mus. Bac. Lond.	1 1 0	
Higgins, H. V., Esq.	2 2 0	
Hoare, Miss	1 1 0	
Hodgkinson, David H., Esq.	1 1 0	
Horrocks, Miss Amy, A.R.A.M.	1 1 0	
Horton, G., Esq., A.R.A.M.	1 1 0	
Howe, The Earl		105 0 0
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Hunter, James, Esq.		12 12 0
Hutchinson, J. T., Esq., A.R.A.M.	1 1 0	
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Lambert, Fredk., Esq.	1 1 0	
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Latham, Morton, Esq., Mus. B. Cantab.	1 1 0	
Latter, Richard, Esq., R.A.M.	1 1 0	
Leaf, Mrs. Charles...		4 4 0

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Leslie, Henry, Esq., Hon. R.A.M.	1	1	0			
Leslie, John, Esq. ...				36	15	0
Lewis, Arthur J., Esq. ...	2	2	0			
Littleton, Augustus, Esq.	1	1	0	5	5	0
Lloyd, Miss Alicia Margaret	1	1	0			
Lloyd, E. Turner, Esq. ...	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
Lucas, Arthur, Esq. ...	1	1	0			
Lunn, Mrs. H. C., A.R.A.M.	1	1	0			
Macfarren, Walter, Esq., R.A.M....	3	3	0			
Mackenzie, Sir Alexander Campbell, Mus.D., R.A.M. ...	1	1	0			
Mackenzie, H., Esq. ...				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas. ...	1	1	0			
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Majoribanks, E., Esq. (deceased)				57	15	0
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McKisack, W., Esq. ...	1	1	0			
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Morgan, Frederick, Esq. ...	1	1	0			
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Nettlefold, Mrs. F. ...	2	2	0			
Novello, Ewer and Co., Messrs. ...	5	5	0			
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	£	s.	d.	£ s. d.
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Peacock, Thos., Esq.	1	1	0	
Perrott, Mrs.	1	1	0	
Pezze, A., Esq.	1	1	0	
Pitman, F., Esq.	1	1	0	
Pitman, Mrs.	1	1	0	
Pollock, A. G., Esq.	1	1	0	
Prentice, T. Ridley, Esq., A.R.A.M.	1	1	0	
Price, F. W., Esq.	1	1	0	
Prince, Miss	1	1	0	
Prout, Prof. E., Mus.D. Dub., Hon. R.A.M.	1	1	0	
Purvis, Thos., Esq.	1	1	0	
Puzey, Miss Fanny H.	1	1	0	

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Read, J. F. H., Esq., J.P.	1	1	0	
Renaut, F. W., Esq.	1	1	0	
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Robertson, Ian, Esq.	1	1	0	
Robertson, Miss				12 12 0
Robinson, Miss Winifred, A.R.A.M.	1	1	0	
Rose, Henry R., Esq., A.R.A.M.	1	1	0	
Rose, Mrs., A.R.A.M.	1	1	0	
Rothschild, Alfred de, Esq.	10	10	0	
Rutson, John, Esq.	3	3	0	

Salomons, Sir David, Bart.	2	2	0	
Schloesser, Adolph, Esq., Hon. R.A.M.	1	1	0	
Schuster, Leo F., Esq.	2	2	0	
Shakespeare, W., Esq., R.A.M.	1	1	0	
Sherrington, Madame Lemmens, Hon. R.A.M.	2	2	0	
Sinkinson, Madame Irene (Inez San Carolo), L.R.A.M.	1	1	0	
Smith, Right Hon. W. H., M.P. (deceased)				12 12 0
Smith, Miss Ethel Horton	1	1	0	
Smith, R. Horton, Esq., Q.C.	2	2	0	
Snook, Miss (deceased)				26 5 0
Sparrow, Charles E., Esq.	2	2	0	
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Speer, Wm. H., Esq.				26 5 0
Stainer, Prof. Sir John, Mus.D. Oxon., Hon. R.A.M.	1	1	0	
Stapley, Sir Harry, Bart.	1	1	0	
Starr, Mrs. Russell, A.R.A.M.	1	1	0	
Steel, Miss Kate, A.R.A.M.	1	1	0	
Steggall, Dr. C., R.A.M.	1	1	0	
Stephens, Mrs.	2	2	0	
Sullivan, Sir Arthur S., R.A.M.	2	2	0	

24/3/1896
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	Annual Subscriptions.			Donations or Life Subscriptions.		
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Thomas, John, Esq., R.A.M.	1	1	0			
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Thompson, Arthur, Esq.	1	1	0			
Thompson, Arthur, Esq.	1	1	0			
Thompson, Lady, R.A.M.				5	5	0
Threlfall, Charles, Esq.	2	2	0			
Threlfall, Thos., Esq.	10	10	0			
Tietjens, Mdlle. (deceased)				7	8	0
Timothy, H. J., Esq.	1	1	0			
Titterton, Miss E. E.	1	1	0			
Treherne, Geo. G. T., Esq.	2	2	0			
Trentler, Dr. W. J.	1	1	0			
Trevor, The Lord				5	5	0
Troup, Miss				12	12	0
Turner, Mrs. Ernest	1	1	0			

Vincent, Sir William, Bart.	1	1	0			
Vyvyan, Sir R. R., Bart. (deceased)				36	15	0

Walker, F., Esq., Hon. R.A.M.	1	1	0			
Walmisley, Miss A. E. V.	1	1	0			
Ward, Miss H.	1	1	0			
Waterlow, Philip H., Esq.				5	5	0
Watson, Sir Thomas, Bart.				10	10	0
Webb, Sir Henry, Bart. (deceased)				105	0	0
Webster, Sir Richard, G.C.M.G., Q.C., M.P.				12	12	0
Wellington, The Duke of				12	12	0
Wessely, Hans, Esq.	1	1	0			
Westlake, F., Esq., R.A.M.	1	1	0			
Westminster, The Duke of	5	0	0			
Westmorland, Earl of				10	0	0
Westmorland, The Dowager Countess of				39	18	6
Wheeldon, George, Esq., R.A.M.	1	1	0			
White, A. C., Esq., Hon. R.A.M.	1	1	0			
White, Mrs. Meadows (deceased)				50	0	0
White, His Honour Judge F. Meadows	5	5	0			
Williams, Miss Greta, A.R.A.M.	1	1	0			
Willoughby, The Dowager Lady				3	3	0
Wilson, Miss Hilda, A.R.A.M.	1	1	0			
Wilton, Earl of (deceased)				25	0	0

Zimmermann, Miss Agnes, R.A.M.	2	2	0			
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GRIFFITHS, Lieut. S. C., Hon. R.A.M.

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SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

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DE ASARTA, F.

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HARTOG, ALPHONS.

GERMAN LANGUAGE.

PELLUET, AUGUSTE P.
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WEST, Miss LILY.
WHEATON, Miss EMMA.

VIOLIN.

COLLINS, Miss GERTRUDE.
DAVIES, A. C. HANDLEY.
DYSON, W. H.
WALENN, GERALD.

VIOLA.

WALENN, ARTHUR.

VIOLONCELLO.

PARKER, BERTIE.

ELOCUTION.

HARKNESS, Mrs.
WALTERS, Miss
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Conductor of Orchestral and Choral Practice—
SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M., and
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Director of Sight-Singing Class—H. R. EYERS, R.A.M.

Director of Operatic Class—G. H. BETTMANN, Hon. R.A.M.

Director of Literary Examinations—Rev. Dr. TROUBECR, F.R.G.S.

❖ PROGRAMME. ❖

ALLEGRO NON TROPPO { (Sextet in B flat, Op. 18)—Two Violins, }
 ANDANTE MODERATO { Two Violas, and Two Violoncellos }
Brahms.

Miss EDIE REYNOLDS, Miss F. MOSS, Mr. V. ADDISON, Mr. C. WILSON,
 Miss MAY MUKLE, and Miss E. A. CHAPMAN.

SONG "Nymphs and Fauns" *Bemberg.*
 Miss SAIDEE KAISER.

SUITE (Op. 34)—Flute and Pianoforte *Widor.*
 Moderato. Scherzo. Romance. Finale.
 Mr. MICHAEL DONNAWELL and Miss EDITH O. GREENHILL
(Lady Jenkinson's Thalberg Scholar).

QUARTET in F (MS.)—Two Violins, Viola, and Violoncello
John B. McEwen
(Student).
 Largo—Allegro non troppo vivace. Intermezzo. Finale.
 Miss EDITH E. BYFORD, Mr. W. H. REED, Mr. VERNON ADDISON,
 and Mr. C. H. ALLEN GILL.

SONG (MS.) "Ca' the yowes" *Harold E. Macpherson*
(Student).
 Mr. ARTHUR WALENN.

SONATA in B flat minor (Op. 35)—Pianoforte *Chopin.*
 Grave—Doppio movimento. Scherzo. Marche Funèbre. Presto.
 Miss LILY WEST.

SONGS ... { " 'Neath the fragrant lilacs blooming" } *Helmund.*
 { " Thine my thoughts are, Margarita " }

Miss J. SPICER.

ANDANTE AND FINALE (Concerto in E minor)—Violin *Mendelssohn.*

Miss MARIAN JAY.

SONGS (MSS.) ... { " R.I.P. " } ... *Christopher Wilson*
 { " Epicurean love " } (Student).

Mr. BERTRAM H. WALLIS
(Westmorland Scholar).

SUITE for Strings *Fuchs.*

THE ENSEMBLE CLASS.

Conductor of the Ensemble Class—

Mr. E. SAURET, Hon. R.A.M.





PROGRAMME.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

ALLEGRO NON TROPPO
ANDANTE MODERATO

(Sextet in B flat, Op. 18)—
Two Violins, Two Violas,
and Two Violoncellos ...

Brahms.

MISS EDIE REYNOLDS, MISS F. MOSS, MR. V. ADDISON, MR. C. WILSON, MISS MAY MUKLE, AND MISS E. A. CHAPMAN.

SONG ... "NYMPHS AND FAUNS" *Bemberg.*
MISS SAIDEE KAISER.

THE night o'er the forest is spreading,
Haste ye, wood-nymphs, hither, ye fauns,
Come one and all, light measure treading,
To gay tambourines till day dawns!

Light is the air, and pure the breezes,
Murmuring low babbles the stream,
From ev'ry flower sweet perfume rises,
Beneath yon old elms all a-dream !
Dance in the green fresh grasses,
Over the tender mosses, dance around,
Arm in clasping arm, fondly bound.

Mark ye the sprightly measures so lightly,
Gay tambourines timing the scenes,
Ye, too, ye naiads, fauns all and dryads,
Featly foot it around !

Songs resound in the slumbering night,
To the pale sky, sing till your song
Rings out, the forest aisles along !
Haste ye now, ere dawn be winging
Hither from earth's far eastern bound ;
Joyously singing, whirling around,
Sing all, whirling around.

Day-dawn is nigh, darkness to banish ;
With a last sigh of fond delay,
From the green glade quickly now vanish,
Haste ye, begone ! Here is the day !

SUITE (Op. 34)—Flute and Pianoforte Widor.

Moderato.

Scherzo.

Romance.

Finale.

MR. MICHAEL DONNAWELL AND

MISS EDITH O. GREENHILL

(Lady Jenkinson's Thalberg Scholar).

QUARTET in F (MS.)—Two Violins, Viola, and Violoncello

John B. McFwen
(Student).

Largo—Allegro non troppo vivace.

Intermezzo.

Finale.

MISS EDITH E. BYFORD, MR. W. H. REED, MR. VERNON
ADDISON, AND MR. C. H. ALLEN GILL.

SONG (MS.) ... "CA' THE YOWES" *Harold E. Macpherson*
(Student).

MR. ARTHUR WALENN.

CA' the yowes to the knowes,
Ca' them where the heather growes,
Ca' them where the burnie rowes,
My bonny dearie !

Hark the mavis' evening sang
Sounding Cluden's woods amang !
These a-faulding let us gang,
My bonny dearie.

We'll gae down by Cluden side,
Thro' the hazels spreading wide,
O'er the waves that sweetly glide
To the moon sae clearly.

Yonder Cluden's silent towers,
Where at moonshine midnight hours,
O'er the dewy bending flowers
Fairies dance sae cheery.

Ghaist nor bogle shalt thou fear ;
Thou'st to love and heaven sae dear,
Nocht of ill may come thee near,
My bonny dearie.

Fair and lovely as thou art,
Thou hast stown my very heart ;
I can die—but canna part—
My bonny dearie !

SONATA in B flat minor (Op. 35) – Pianoforte ... *Chopin.*

Grave—Doppio movimento.
Scherzo.
Marche Funèbre.
Presto.

MISS LILY WEST.

SONGS { "NEATH THE FRAGRANT LILACS BLOOMING" } *Helmund.*
 { "THINE MY THOUGHTS ARE, MARGARITA" }

MISS J. SPICER.

"NEATH THE FRAGRANT LILACS BLOOMING."

'Neath the fragrant lilacs blooming,
 Let in song our hearts unite !
 Seated in the silent gloaming,
 Love, I wait for thee to-night !
 Hear the nightingale is singing
 Tender love-songs in the grove ;
 Gentle sweetheart, gladness bringing,
 Why art thou not here, O Love ?

Would thine eyes were here beholden,
 Kiss'd thy lips that love confessed ;
 Why rests not thy head, the golden,
 Here upon my faithful breast ?
 Blissful night ! Now through the gloaming
 Comes the stars' refulgent light !
 'Neath the fragrant lilacs blooming,
 Let in song our hearts unite.

"THINE MY THOUGHTS ARE, MARGARITA."

SUNSET o'er the sea is stealing,
 Heav'n's bright glow, and more revealing ;
 And while day is slowly dying,
 Distant bells seem softly sighing ;
 Thine my thoughts are, Margarita.

As I near the cliff's steep danger,
 Stand in stranger lands, a stranger,
 At my feet the waves are gleaming,
 And my spirit starts a-dreaming,
 Thine my thoughts are, Margarita.

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What ! think you the gods place their bliss, eh ?
In playing the spy on a sinner ?
In counting the girls that we kiss, eh ?
Or the cups that we empty at dinner ?

Content with the soft lips that love us,
This music, this wine, and this mirth, boys,
We care not for gods up above us,—
We know there's no god for this earth, boys !
Lord Lytton.

SUITE for Strings *Fuchs*

THE ENSEMBLE CLASS.



A SHORT HISTORY
OF THE
Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public* on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- STERDALE BENNETT PRIZE for Pianoforte Playing.
- PALEPA-ROSA PRIZE for Singing.
- CHARLES LUCAS PRIZE for Composition.
- LLEWELYN THOMAS PRIZE for Singing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- EVILL PRIZE for Singing.
- CHARLES SANTLEY PRIZE for Accompanying.
- SAINTON-DOLBY PRIZE for Singing.
- JOSEPH MAAS MEMORIAL PRIZE for Singing.
- LESLIE CROTTY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- MESSRS. TUBBS PRIZE for Violin Playing.
- MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.
- GOLDBERG PRIZE for Singing.
- CHARLES MORTIMER PRIZE for Composition.
- NORMAN SALMOND PRIZE for Singing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, begins on Thursday, 30th April, and ends on Wednesday, 22nd July, 1896.

The Midsummer Half-Term begins 13th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

C.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26·47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch. G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
White, His Honour Judge F. Meadows	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K C.B., D.C.L., F.R.S. ...	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o Carlo	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton, Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., R.A.M.				3	3	0
Arnold, Miss Adelaide	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W				52	10	0
Churchyard, Miss	1	1	0			
Churchyard, Miss L.	1	1	0			
Churchyard, Robt. L., Esq.	1	1	0			
Clapshaw, Miss Amy C. G.	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Cook, Charles S., Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., R.A.M.	1	1	0			
Coldery, C. H., Esq., A.R.A.M.	1	1	0			
Cox, F. R., Esq., R.A.M. (deceased)	1	1	0	2	2	0
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M.	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Keyser, Sir P.	2	2	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dohree, Bonamy, Esq.	5	5	0	5	5	0
Dorrell, W., Esq., R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Erard & Co., Messrs.	5	5	0			
Evill, Henry, Esq.	1	1	0			
Eyers, H. R., Esq., R.A.M.	1	1	0			
Fanning, Eaton, Esq., Mus. Bac., Cantab., R.A.M.	1	1	0			
Farren, Wm., Esq.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fiori, E., Esq., Hon. R.A.M.	1	1	0			
Fitch, Fredk. Geo., Esq.	3	3	0			
Fittton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1	1	0			
Goldie, Miss Agnes E.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Gough & Davy, Messrs. (Hull)	1	1	0			
Green, Richard, Esq.	1	1	0			
Grey, Earl de	2	2	0			
Grocers' Company				5	0	0
Gwyn, Frank M., Esq.	1	1	0			
Hailstone, Mrs.				12	12	0
Hamilton, Mrs. C.	1	1	0			
Hann, W. H., Esq.	1	1	0			
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	1	1	0			
Haynes, Battison, Esq.	1	1	0			
Hazard, Miss Ada, A.R.A.M.	1	1	0			
Henderson, Miss Robertine, R.A.M.	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	1	1	0			
Hichens, A. K., Esq.	3	3	0			
Higgins, Miss Florence G., Mus. Bac. Lond.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Hoare, Miss	1	1	0			
Hodgkinson, David H., Esq.	1	1	0			
Horrocks, Miss Amy, R.A.M.	1	1	0			
Horton, G., Esq., A.R.A.M.	1	1	0			
Howe, The Earl				105	0	0
Hoyte, Wm. Stevenson, Esq.	1	1	0			
Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
Hutchinson, J. T., Esq., A.R.A.M.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam, J. H., November 11th, 1862				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
J. O. C. (per Miss Jelf Sharp)				26	5	0
Johnsón, George, Esq.	1	1	0			
Kemp, S., Esq., R.A.M.	1	1	0			
Kilmorey, The Right Hon. the Earl of, K.P.	1	1	0			
King, Frederic, Esq.	1	1	0			
Kipps, W. J., Esq.	1	1	0			
Kiver, Mrs. Ernest	1	1	0			
Knight, George S., Junr., Esq.				12	12	0
Kuhe, W., Esq.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Lambert, Fredk., Esq.	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Latter, Richard, Esq., R.A.M.	1	1	0			
Leaf, Mrs. Charles				4	4	0

24/3/1896
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Life
criptions,
s. d.

				Annual Subscriptions.			Donations or Life Subscriptions		
				£	s.	d.	£	s.	d.
	Leinster, The Duke of (deceased)	...	...	...	...	...	105	0	0
0 0	Lesingham, Henry, Esq....	...	...	1	1	0			
	Leslie, Henry, Esq., Hon. R.A.M.	...	...	1	1	0			
	Leslie, John, Esq. ...	...	...				36	15	0
	Lewis, Arthur J., Esq. ...	...	...	2	2	0			
	Littleton, Augustus, Esq.	...	...	1	1	0	5	5	0
12 0	Lloyd, Miss Alicia Margaret	...	...	1	1	0			
	Lloyd, E. Turner, Esq. ...	...	...	1	1	0			
	Lonsdale, The Earl of (deceased)	...	...				110	5	0
12 0	Lowe, The Misses (Mayfield Southgate)	...	...				12	12	0
	Lowther, Sir John H. ...	...	...				10	10	0
	Lowther, Right Hon. Lady E. (deceased)	...	...				90	17	0
	Lucas, Arthur, Esq. ...	...	...	1	1	0			
	Lunn, Mrs. H. C., A.R.A.M.	...	...	1	1	0			
	Macfarren, Walter, Esq., R.A.M....	...	...	3	3	0			
	Mackenzie, Sir Alexander Campbell, Mus.D., R.A.M. ...	...	...	1	1	0			
	Mackenzie, H., Esq. ...	...	...				97	12	0
0 0	Mackway, Walter, Esq., A.R.A.M.	...	...	1	1	0			
	Maclean, Dr. Chas. ...	...	...	1	1	0			
12 0	Macpherson, Stewart, Esq., R.A.M.	...	...	1	1	0			
12 0	Macrory, Edmund, Esq., Q.C. ...	...	...	2	2	0			
	Majoribanks, E., Esq. (deceased)	...	...				57	15	0
0 0	Mann, Dr. A. H. ...	...	...				4	16	8
	Marshall, J., Esq. ...	...	...				10	10	0
	Marter, Mrs. ...	...	...	1	1	0			
	Maslin, Mrs. Victor ...	...	...	1	1	0			
1 0	Matthay, Tobias A., Esq., R.A.M.	...	...	1	1	0			
	Matthews, Andrew, Esq. ...	...	...	1	1	0			
	McKisack, W., Esq. ...	...	...	1	1	0			
	Merchant Taylors' Company	...	...				21	0	0
	Nerton, Zachary, Esq. ...	...	...	1	1	0			
5 0	Metzler and Co., Messrs. ...	...	...				2	2	0
	Middlesex Choral Union ...	...	...				10	10	0
	Moore, Arthur C., Esq. ...	...	...	1	1	0			
	Morgan, Frederick, Esq. ...	...	...	1	1	0			
	Morland, Sir F., Bart. ...	...	...				36	15	0
	Morton, E., Esq., A.R.A.M.	...	...	1	1	0			
2 0	Needham, Dr. Joseph ...	...	...	1	1	0			
	Nettlefold, Mrs. F. ...	...	...	2	2	0			
	Novello, Ewer and Co., Messrs. ...	...	...	5	5	0			
	Nunn, J. H., Esq. (Penzance), R.A.M.	...	...	1	1	0			
2 0	O'Brien, James, Esq. ...	...	...				12	12	0
4 0	O'Leary, Arthur, Esq., R.A.M.	...	...	1	1	0			
	Oswald, Arthur, Esq., R.A.M.	...	...	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
P agden, Mrs.	1	1	0			
Parry, Dr. C. Hubert H.	2	2	0			
Peacock, Thos., Esq.	1	1	0			
Perrott, Mrs.	1	1	0			
Pezze, A., Esq.	1	1	0			
Pitman, F., Esq.	1	1	0			
Pitman, Mrs.	1	1	0			
Pollock, A. G., Esq.	1	1	0			
Prentice, T. Ridley, Esq., A.R.A.M.	1	1	0			
Price, F. W., Esq.	1	1	0			
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❖ PROGRAMME. ❖

ANDANTE, QUASI LARGHETTO } Concerto in C minor, Op. 185—
FINALE } Pianoforte Raff.

Miss ISABEL COATES
(Potter Exhibitioner).

Air "In native worth" (*The Creation*) Haydn.

Mr. CHARLES LODGE.

ALLEGRO MODERATO, Concerto in A minor, Op. 28—Violin
Goldmark.

Miss NETTIE ATKINSON.

Air, "Ah! reply to my entreaties" (*Samson and Dalila*)
Saint-Saëns.

Miss LYDIA CARE.

PSALM CXXXVII.—for Choir and Orchestra Charles Macpherson
(Student).

CONCERTO in G minor, Op. 22—Pianoforte Saint-Saëns.

Andante sostenuto. Allegro scherzando. Presto.

Miss IDA C. BETTS
(Liszt Scholar).

ARIA ... "O Tu, Palermo" (*I Vespri Siciliani*) ... Verdi.

Mr. DAVID JONES.

CONCERTSTÜCK in G, Op. 98—Flute Hofmann.

Andante. Allegro animato.

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TERZETTO ... "Che Fate Qui" (*Faust*) ... Gounod.

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PROGRAMME.

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ANDANTE, QUASI LARGHETTO } Concerto in C minor,
FINALE } Op. 185—Pianoforte *Raff.*
Miss ISABEL COATES
(Potter Exhibitioner).

AIR ... "IN NATIVE WORTH" (*The Creation*) ... *Haydn.*
MR. CHARLES LODGE.

RECIT.

AND God created man in His own image; in the image of God
created He him; male and female created He them; He
breathed into his nostrils the breath of life; and man became a
living soul.

AIR.

In native worth and honour clad,
With beauty, courage, strength adorned,
Erect, with front serene he stands,
A man, the king and lord of nature all,
His large and arched brow sublime
Of wisdom deep declares the seat,
And in his eyes with brightness shines the soul,
The breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman fair and graceful spouse,
Her softly smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love and joy and bliss.

ALLEGRO MODERATO, Concerto in A minor, Op. 28—

Violin Goldmark.

MISS NETTIE ATKINSON.

AIR, "AH! REPLY TO MY ENTREATIES" (*Samson and Dalila*)*Saint-Saëns.*

MISS LYDIA CARE.

RECITATIVE.

3UST like the waving corn, swaying hither and thither, tossed
about by the breezes ; so does my faithful heart, in fluttering,
turn for comfort to thy voice like sweetest music. The arrow will
not fly on its deadly way half so swiftly as thy lover will speed to
thine embrace.

AIR.

Ah ! reply to my entreaties,
Charm once more my sadness—
Samson, I love thee.
Thy voice awakes my heart
As the sun wakes the flowers
With its kisses at the dawn.

Yet, O my darling one,
That thou may'st end my weeping,
Let thy accents once more charm me,
And say thou wilt return
To Dalila for ever.

Repeat to me the music
Of thy vows of the past,
Those sweet words that I love.

Ah ! reply to my entreaties,
Charm once more my sadness.

PSALM CXXXVII.—for Choir and Orchestra *Charles Macpherson*
(Student).

BY the waters of Babylon we sat down and wept when we
remembered thee, O Sion.

As for our harps, we hanged them up : upon the trees that are
therein.

For they that led us away captive required of us then a song,
and melody, in our heaviness : Sing us one of the songs of Sion.

How shall we sing the Lord's song : in a strange land ?

If I forget thee, O Jerusalem : let my right hand forget her
cunning.

If I do not remember thee, let my tongue cleave to the roof of my
mouth : yea, if I prefer not Jerusalem in my mirth.

Remember the children of Edom, O Lord, in the day of
Jerusalem : how they said down with it, down with it even to the
ground.

O daughter of Babylon, wasted with misery : yea, happy shall he
be that rewardeth thee as thou hast served us.

Blessed shall he be that taketh thy children : and throweth them
against the stones.

CONCERTO in G minor, Op. 22—Pianoforte ... *Saint-Saëns.*

Andante sostenuto.

Allegro scherzando.

Presto.


MISS IDA C. BETTS

(*Liszt Scholar*).

ARIA ... "O TU, PALERMO" (*I Vespri Siciliani*) ... Verdi.

MR. DAVID JONES.

RECITATIVO.

 PATRIA, o cara patria, alfin ti veggo ! l'esule ti saluta dopo
si lunga ascenza. Il fiorente tuo suolo ripien d'amore io
bacio, reco il mio voto a te col braccio e il core.

ARIA.

O tu, Palermo, terra adorata
A me sì caro riso d'amor.
Alza la fronte tanto oltraggiata
Il tuo ripiglia primier splendor.
Chiesi aita a straniere nazioni
Ramingai per castella e città,
Ma insensibil al fervido sprone
Di cea ciascun
Siciliani ov'è il prisco valor ?
Su,orgete a vittoria all' onor.
O tu, Palermo, &c.

CONCERTSTÜCK in G, Op. 98—Flute Hofmann.

Andante.

Allegro animato.

MR. MICHAEL DONNAWELL.

TERZETTO "CHE FATE QUI" (*Faust*) ... *Gounod*.

MR. WRIGHT BEAUMONT, MR. MAENGWYN DAVIES,
AND MR. MURDO MUNRO.

Valentin. CHE fate qui, signor?

Mefistofele. Perdon! mio camèrata, perdon!

Non e diretta a voi, la nostra serenata!

Valentin. Mia sorella l'udria meglio di me.

Faust. Oh, ciel!

Mefistofele. Perchè voi vi sdegnate,

La nostra canzon voi non amate?

Valentin. Tregna all' oltraggio ormai! A chi di voi degg' io chieder raggione. Del disonor che su me cade? Chi di voi du e svenar qui dovrò?

Mefistofele. Voi' lo volete! andiam dottor andiam a voi.

Terzetto. A quello sdegno in me, si gela il mio corraggio! Perche degg' io svenau l'uom eni feci oltraggio.

Valentin. E tu che mi salvasti ognor. Tu, che mi diede Margherita. Non ti vo' più ti getto via, Medaglia odiata. Non ti vo piu lontam da me.

Mefistofele. Tu te ne pentirai.

Terzetto. A quello sdegno in me, si gela il mio corraggio. Perche degg' io svenare, l'uom cui feci oltraggio.



A SHORT HISTORY
OF THE
Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiero*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is about 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1890, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- PAREPA-ROSA PRIZE for Singing.
- CHARLES LUCAS PRIZE for Composition.
- LEWELYN THOMAS PRIZE for Singing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- EVILL PRIZE for Singing.
- CHARLES SANTLEY PRIZE for Accompanying.
- SAINTON-DOLBY PRIZE for Singing.
- JOSEPH MAAS MEMORIAL PRIZE for Singing.
- LESLIE CROTTY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- MESSRS. TUBBS PRIZE for Violin Playing.
- MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.
- GOLDBERG PRIZE for Singing.
- CHARLES MORTIMER PRIZE for Composition.
- NORMAN SALMOND PRIZE for Singing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

FENCING AND PHYSICAL DRILL.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
- 3.—Elements of Music—One hour's lesson per week, in class.
- 3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.
- 3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.
- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
- 5.—Choral Singing—Practice for One hour and a half per week.
- 6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.
- 7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

- 8.—Orchestral Practice (Junior Division)—Two hours per week.
- 9.—Ensemble Playing—Six hours per week, if approved by the Principal.
- 10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 17, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, begins on Thursday, 30th April, and ends on Wednesday, 22nd July, 1896.

The Midsummer Half-Term begins 13th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fees, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

31/3/1896
C See

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

C.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession, in which, respectively, they have been examined.

During the last ten years 1,647 Candidates have presented themselves for this examination, of whom 436, or an average of 26.47 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

	£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	50	0	0
Corder, F., Esq., R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., R.A.M.	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., R.A.M.	5	5	0
Macirone, Miss C. A., R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon R.A.M.	1	1	0
Renshaw, J., Esq.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
White, His Honour Judge F. Meadows	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
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Royal Academy of Music.

ANNUAL PRIZE DISTRIBUTION, 1895.

The prizes gained in the past academic year of this Institution were distributed at St. James's Hall by Lady Mackenzie on the afternoon of July 24, 1895. On entering the hall, Lady Mackenzie was presented with a bouquet by Miss Porter, the youngest student (aged 12) in the Academy. There was a large attendance of the professorial staff and of the relations and friends of the pupils. Among those present were Mr. Philip Agnew, Mr. H. C. Banister, Mr. Francesco Berger, Mr. J. H. Betjemann, Mr. F. Corder, Mr. and Mrs. W. H. Cummings, Mr. De Munck, Mr. Eyers, Mr. and Mrs. Fitton, Mr. Manuel Garcia, Mr. Otto Goldschmidt, Mr. Hartvigson, Mr. and Mrs. F. King, Mr. Korbay, Mr. W. Kuhe, Madame Larkcom, Mr. Lesingham, Mr. Walter Macfarren, Mr. and Mrs. Matthay, Mr. and Mrs. Arthur Oswald, Mr. Pezze, Mr. Randegger, Mr. F. W. Renaut (Secretary), Mr. and Mrs. Henry Rose, Mr. and Mrs. Sauret, Mr. Schloesser, Mr. Horton Smith, Q.C., Mr. Soutten, Dr. and the Misses Steggall, Mr. John Thomas, Mr. Arthur Thompson, Mr. and Mrs. Threlfall, Mr. and Mrs. Fred. Walker, and Mr. and Mrs. Westlake.

Prior to the distribution of the awards, Saint-Saëns' Duettni, "Viens" and "Pastorale," were sung by Miss Clara Williams and Mr. F. Baring Ranalow, and Rheinberger's Part-song, "Voyage Homeward," was given by the female choir.

The PRINCIPAL (Sir A. C. Mackenzie) then said: I must claim your indulgence before we proceed to the ceremony which brings us together to-day, because custom demands that I say a few "last words," which have come to be considered, in a measure, the Principal's annual report. On this occasion I need only ask your attention for a brief space of time, because the Academy finds itself in that happy state which is supposed to be the condition of a nation which has no history. As a matter of fact, I am very glad to tell you that, like Canning's knife-grinder, I have no story to tell. If we are to measure the success of the past year by the increased amount of hard work which has been thrown upon all connected with its management, all I can say is that we have had a most prosperous year indeed. There is at least one of our officials present who will have no difficulty in corroborating that statement—I allude to our good friend, our excellent Secretary; and it speaks volumes for his physical strength and his unlimited capacity for work that he is happily still among us and alive to tell the tale. I believe I am thoroughly justified in saying that we close this session with a larger number of students than has ever been gathered within the Academy walls—something like 525—a number which has never been exceeded or reached. Further, I ought to mention, by way of enumerating some of our successes in the year, the increased number of candidates that entered for our Metropolitan examinations. The same may be also said of the number who entered for the Examinations of the Associated Board of the Royal Academy and the Royal College. All this means the realisation of the hope that the earnestness—the severity, even, if I may say so—with which our examining work is conducted would, sooner or later, be recognised by the public, and we have every reason to be satisfied with the popularity our efforts in this direction have evidently enjoyed. If I have referred to an increase in the number of students, I must also say, in justice to the management of the Academy, that we have done all in our power to augment the advantages which we offer to these young people; and indeed I think that our friend, the honorary treasurer, if he were here, would have little difficulty in proving that we give a great deal more than is strictly compatible with that business spirit which even an art institution dare not disregard. It is no

uncommon experience for me to be told that the Academy is very well paid for what it gives. As a matter of fact, let me say, once for all, that the reverse is the case. Influx of students means increased expenditure in all departments, such as lectures, dramatic and operatic performances, orchestral music, and I know not what else. I do not mean to suggest what would be a paradox—that increasing prosperity spells inevitable ruin; that would be a little too much to say. It is, however, well to say, once for all, and to make it thoroughly understood that that which we receive is very far from being commensurate with the instruction and the facilities for study which we offer. Talking of our work calls to my mind the fact that the end of next September will provide much work for those gentlemen who do us the honour to assist in the competitions for our scholarships. I wish I had time to dilate on the rare enjoyment which we derive from these judicial sittings. I am one of the judges. Nothing can be more exhilarating, nothing helps more to while away the over-abundant leisure which is ours (laughter) than to have to adjudicate upon about thirty or forty manuscripts—some of them operas, five-act operas—or to listen to a like number of pianoforte players, and then settle the matter off-hand in that light and airy manner which is peculiar to examiners (laughter). As these scholarships augment, as they are doing, our spirits rise. We enjoy it and we are thankful—at least, I am—to be provided with something to do (renewed laughter). I am therefore happy to be able to promise my colleagues on the adjudications at least a couple of days' delight when I mention that the Erard Scholarship, which has been generously renewed by that firm, and the Goring Thomas Scholarship will be competed for before the commencement or just immediately after the commencement of next session. Fate seems ever to forbid me to speak on these occasions—and this is the seventh time that I appear before you—without referring to some sad events, some losses, some gaps in the ranks of those who are intimately connected with this Institution. I must not forget to pay a tribute to the memory of our late architect, Mr. Turner, who was ever ready with his help and advice; and I must also remember the services of the veteran professor of the clarinet, Mr. Lazarus; and lately, too, the eminent lecturer and musical historian, Mr. Rockstro, has passed away. I have often asked him to take care that that peculiar knowledge which was his and his alone should not be allowed to die with him, and I only hope that he has left it recorded for the

use of present and future students of music. It was my ill fortune to stand within two days by the gravesides of two friends, both eminent musicians—Mr. Hodge, sub-organist of St. Paul's, to whom I was particularly attached, and Mr. Carrodus. I am compelled to think now of the sudden removal of one of them, who was to have been connected with the Academy, and who looked forward to join us as eagerly as we were ready to receive him. At the height of his artistic activity Mr. Carrodus was ready to give us that assistance which tradition has taught us to expect from all our professors, and which, I am glad to think, we receive from each and every one of them. Before I turn to those behind me I should like to recall one at least of the pleasant incidents of the past term—that is the visit of our President, the Duke of Saxe-Coburg and Gotha, to his old familiar presidential chair. What happened on that particular occasion I dare only touch upon. I was the recipient of far too much honour, far too much kindness at the hands, not only of the Duke, but also at the hands of the Directors and my colleagues (cheers). I hope I may be better able to express my most grateful thanks rather in future deeds than in present words. Now, students of the Academy, I have to say a few words to you. I only trust that some of you may become either Head Mistresses of Colleges or Principals of Academies (laughter), and then you will realise what it means to say "Good-bye" to your own students, even for a short period of rest. To the really earnest among you I need hardly say that it is becoming every day more difficult to find a firm and solid footing in our profession, and that it is for you to take advantage of everything you can get out of us while you are here. There are some among you now present who might have figured in the list of prize-holders but for the want of a little common forethought. What can any institution do but issue its regulations, and keep on repeating them on every wall in its house throughout the year? And I am bound to tell you, for your own sakes, that I cannot possibly, with the best will and intention, do more than offer you who have failed to observe these regulations a small modicum of sympathy for having put yourselves out of court by—what shall I say?—your own carelessness. Read your calendar on another occasion, and let me never again have to record such wilful failures. It is to the more light-hearted among you that I am chiefly speaking, because it is to them that that uncomfortable fact will come home soonest. But to all—to those who leave, to those who

stay, as well as to those who have only lately joined us—I would say that the honour of the Academy is always in your own hands. If you want to know my opinion on what I think is right and practical in the conduct of a great school of this kind, I can only refer you to yesterday's concert programme. I think I may safely say that during the year we have not neglected the old masters, and I think that we have done justice to the modern. I do not mean to say that the programme of yesterday represented my personal tendencies and fancies; and, as a matter of fact, I have no right to obtrude those tendencies on the Institution. We have only to consider what is best for the needs of the various branches of music which you choose to study under us. As to our school of composition, you know very well—I am now speaking to the members of the choir and orchestra—that I am ever careful of employing your time on anything which may be termed "trial trips." As for the public performance of students' compositions in this hall, that honour must be reserved for such work as shows real knowledge combined with the necessary amount of originality of treatment which is requisite to success. Given that, I am always ready to call upon myself and you to put your energy and strength into the work of a clever and prominent student (cheers). Such a composition we launched together, I hope successfully, yesterday (cheers). All I can say is that that composition is a work of which any school in Europe might feel proud. So, too, the Academy is proud to count yet another Mendelssohn Scholar among its students. We have had a Sullivan, a Shakespeare, a Corder; and I only hope that Wilson will rise to the dignity of the occasion, and realise the obligations which are imposed upon him by the very honour which he has achieved (cheers). I think I have kept you too long, but before I finish please let me make one remark touching the temper of the school. I am not going to be personal (laughter). I do not mean your temper or mine; I mean taking it altogether. I think that anyone who was present, for instance, at that grave annual solemnity—I might almost call it a function—which takes place on the banks of the river Thames, would agree with me when I say that you are not only mere fellow students but very good friends (cheers). If there is one thing which helps me on with my work it is the knowledge of the friendly spirit which exists between professor and pupil, as well as between student and student. Let that kindly spirit and good temper continue to reign, and the Academy must continue to flourish and do

better work for you than ever. On the occasion of that function to which I have alluded I inadvertently overheard a remark on our boat. Some one said, "Just look, the Doctor is enjoying himself, evidently!" (laughter). Now, being of slow, not to say dull comprehension, it took me some time to come to the conclusion whether that remark possibly referred to myself. I am not quite certain yet about it; but all I can tell you is this—that under this somewhat hard, cold, austere, unsympathetic shell, there is a soft spot in the Doctor's heart, which any Academy student may pull out and touch, and play upon if they can only convince him that the player is in earnest (cheers).

LADY MACKENZIE then distributed the prizes to the successful students, the principal being—

MEMORIAL AND OTHER PRIZES.

THE CHARLES LUCAS SILVER MEDAL.

From a design by T. WOOLNER, R.A.

In Memory of

CHARLES LUCAS

(Student, Professor, Conductor, and Principal).

For the Composition of a Choral work for Female Choir and Orchestra.

AWARDED TO John B. McEwen.

EXAMINERS: WM. CRESER, HENRY GADSBY, and C. HARFORD LLOYD.

THE PAREPA-ROSA GOLD MEDAL.

In Memory of

EUPHROSYNE PAREPA-ROSA.

(Endowed by CARL ROSA, Esq.)

For the Singing of a Piece selected by the Committee.

AWARDED TO Bertram H. Wallis.

EXAMINERS: JOHN BRIDSON, RICHARD GREEN, and HENRY BLOWER (Chairman).

THE STERNDALÉ BENNETT PRIZE.

(Purse of Ten Guineas.)

In Memory of

PROFESSOR SIR WILLIAM STERNDALÉ BENNETT,

M.A., Mus.D. Cantab., D.C.L. Oxon.

(Student, Professor, and Principal).

For the Playing of a Pianoforte Composition by Sir WILLIAM STERNDALÉ BENNETT, selected by the Committee.

AWARDED TO Gertrude Peppercorn.

EXAMINERS: ANNIE CANTELO, ALMA HAAS, and FANNY DAVIES (in the Chair).

THE LLEWELYN THOMAS GOLD MEDAL

In Memory of

LLEWELYN THOMAS,

M.D., Brussels

(Hon. Physician to the Royal Academy of Music).

(Presented by HENRY EVILL, Esq.)

For Declamatory English Singing, exemplified in Pieces chosen by the Committee.

AWARDED TO Jane Spicer.

EXAMINERS: HELEN M. TRUST and HILDA WILSON.

THE HEATHCOTE LONG PRIZE.

(Purse of Ten Guineas.)

(Presented by HEATHCOTE LONG, Esq.)

For the Playing of a Pianoforte Piece selected by himself.

AWARDED TO G. Herbert Fryer.

EXAMINERS: ANNIE GLEN, ALGERNON ASHTON, and A. HEATHCOTE LONG (Chairman).

THE BONAMY DOBREE PRIZE

(Purse of Ten Guineas.)

(Presented by BONAMY DOBREE, Esq.)

For the Playing of a Violoncello Piece selected by the Committee.

AWARDED TO May H. Mukle.

EXAMINERS: C. H. ALLEN GILL, EDMUND WOOLHOUSE, and HANS A. BROUSIL
(Chairman).

THE EVILL PRIZE.

(Purse of Ten Guineas.)

(Presented by HENRY EVILL, Esq.)

For Declamatory English Singing, exemplified in Pieces chosen by the
Committee.

AWARDED TO Bertram H. Wallis.

EXAMINERS: HELEN M. TRUST and HILDA WILSON.

THE SAINTON-DOLBY PRIZE.

(Purse of Five Guineas.)

For Singing of a Piece chosen by the Committee.

AWARDED TO Lydia Care.

EXAMINERS: A. CRESER, AMY SHERWIN, and EDWIN HOUGHTON (Chairman).

THE RUTSON MEMORIAL PRIZE.

(Purse of Six Guineas.)

The gift of JOHN RUTSON, Esq., in Memory of his brother, the late

ALBERT OSLIFF RUTSON.For clear enunciation of words and steadiness of intonation in Singing Pieces
chosen by the Committee.

AWARDED TO Gertrude Hughes.

EXAMINERS: ISABEL FASSETT, F. BARRINGTON FOOTE, and ANNIE
MARRIOTT (in the Chair).**THE JOSEPH MAAS MEMORIAL PRIZE.**

For Singing of Pieces chosen by the Committee.

AWARDED TO Gwilym Richards.

EXAMINERS: F. NOVARA and CHARLES LYALL (Chairman).

THE LOUISA HOPKINS MEMORIAL PRIZE.

(Purse of Ten Guineas.)

(The gift of EDWARD LLOYD, Esq., in Memory of his mother.)

For the Playing of a Pianoforte Piece chosen by the Committee.

AWARDED TO Sybil Palliser.

EXAMINERS: ERNEST FOWLES, RICHARD RICKARD, and ADELINA DE LARA (in the
Chair).**THE MESSRS. SILVANI AND SMITH PRIZE.**

(Wind Instrument of the value of Ten Guineas.)

AWARDED TO Michael Donnawell.

EXAMINERS: E. W. DAVIS, E. FRANSELLA, and FREDERICK GRIFFITH (Chairman).

THE MESSRS. ROBERT COCKS & CO.'S PRIZES.

(Purses of Ten Guineas.)

(The gift of Messrs. ROBERT COCKS & Co.)

For the Playing of Pianoforte Pieces selected by the Committee.

AWARDED TO Gertrude Peppercorn.

EXAMINERS: GERTRUDE ROSKELL and GUSTAV ERNEST (Chairman).

And GEORGE AITKEN.

EXAMINERS: GUSTAV ERNEST, MAX LAISTNER, and CHARLTON T. SPEER (Chairman).

THE CHARLES MORTIMER PRIZE.

(Purse of Five Guineas.)

(The gift of CHARLES MORTIMER, Esq.)

For the Composition of a Suite for Pianoforte consisting of Prelude, Gavotte, Gigue.

AWARDED to Sybil Palliser.

EXAMINERS : ERNEST FORD, MYLES B. FOSTER, and EDWARD GERMAN.

THE GOLDBERG PRIZE.

(Purse of Six Pounds.)

(Bequeathed by the late Cav^e J. P. GOLDBERG.)

For the best rendering of a Composition chosen by the Committee.

AWARDED to Beatrice Stanley Lucas.

EXTRA PRIZE (per Madame SAMUEL ROSE), Miss Evelyn Langdon.

EXAMINERS : S. AMBLER BRERETON and CLARA SAMUEL ROSE.

THE SIR AUGUSTUS HARRIS TESTIMONIAL.

(A Grand Pianoforte manufactured by Messrs. Steinway & Co.)

AWARDED to Edith O. Greenhill.

EXAMINER : LEONARD BORWICK.

THE MESSRS. HILL & SONS' PRIZE.

(A Violin, with Bow and Case, of their own manufacture.)

AWARDED to Edmund Maney.

PRIZE VIOLIN BOW.

Made and presented to the Institution by JAMES TUBBS & SON, of Wardour Street, for Violin Playing.

AWARDED to Florence E. Marsh.

On the conclusion of the distribution, Mr. THRELFALL said : Ladies and Gentlemen, before the *pièce de résistance* comes the *hors d'œuvre*. I hope you will therefore allow me to touch briefly on a few matters before I come to the subject which brings me to my feet. Our esteemed Principal omitted something. I know that he did not forget it, but it was the kindness of his heart in leaving me something to say. Our excellent secretary forgets nothing, and he tells

me that Mr. Robert Newman, of the Queen's Hall, and a former student of the Academy, is about to present an organ prize of ten guineas annually and the use of the Queen's Hall—the great hall—for a recital by the winner of the prize. This is an occasion, too, when I ought publicly, in the name of the authorities of the Academy, to thank many people to whom the Academy is indebted for services rendered, and no light services—to a number of artists and professors, many of them old and distinguished students, but now connected with the Academy's competitions, a constantly growing work; also to our own professors, who give a great deal of gratuitous service in connection with our annual examinations and competitions for scholarships; also to our sub-committees, to whom we are much indebted, and to the firms who lend musical instruments for the use of the students; to Sir Augustus Harris, the Philharmonic Society, the Crystal Palace Company, and many others who send tickets for operas and concerts for the advantage of the students. I should also like to mention that the Committee of the Academy have recently conferred the Honorary Fellowship of the Academy on several distinguished Cathedral organists; and while on that subject I should like to say a word, not about the Honorary Fellowships, but the Fellows of the Academy. The Fellows of the Academy are limited to one hundred, and they have been for many years distinguished by the letters R.A.M. Those letters have proved a perfect worry to the authorities of the Academy, because there have been students who, after being for one or two terms at the Academy, will go and give concerts in the provinces, and advertise themselves with these letters R.A.M. We endeavoured to stop them, but could not always bring them to account. We have been continually worried by the misuse of these letters R.A.M., and I am glad to say that the Directors of the Academy have recently taken the bull by the horns—or rather, I should say, they have thrown up the sponge—and have altered the title to Fellow. The Fellows will thus in future be F.R.A.M. I should like to remind those who know it, and to inform those who do not, that we have at the Academy many very poor students, and it does happen sometimes that a very promising student, well on the road to make a career for himself in teaching or otherwise, is obliged to leave the Academy before his studies are completed owing to the want of funds. A fund has now been started for the use of poor students, and I hope that many of you will mention this circumstance among your friends. We may get a

number of contributions in that way which would be of great value to these poor students. Now comes the *pièce de résistance* (laughter)—that is, to ask you to give a very hearty vote of thanks to Lady Mackenzie for her kindness in coming here to distribute the prizes this afternoon (cheers). I was very glad to find that, in the same way, when it was proposed at the Committee of Management that Lady Mackenzie should be invited to perform this ceremony the proposition was received with acclamation. I am glad to see you follow suit in this matter, as I knew you would. I am glad to propose this vote: first, because she is Lady Mackenzie; secondly, because she is the wife of Sir Alexander Mackenzie; and thirdly, because they are both among my most valued friends (cheers). The Mackenzie artistic talent is passing down. We are this term losing a distinguished student of the Academy who is on the road to distinguish herself still more. Miss Mackenzie is leaving us to take up the serious duties of the stage, for which she has not only talent, but genius; and I am justified, I know, in predicting that she is starting on a career in which she will gain both name and fame (cheers). I beg to propose now that a cordial vote of thanks be given by acclamation to Lady Mackenzie (loud cheers).

The PRINCIPAL: On behalf of my wife I beg to tender you my most grateful thanks for the generous manner in which you have received the mention of her name. I can only say that she assists me in my work, though her help is perhaps one of those unseen powers; but still it is occasionally felt. I hope I did not take a mean advantage of her to-day, but I do not think I ever gave such a long address. I could not, however, resist the temptation of obliging her for once to listen to me; but I have not the least doubt that I shall be repaid for this on some occasion when I least expect it (laughter). Let me once more, in the name of my wife, myself, and my daughter—who is only kept from being present to-day because she is hard at work rehearsing—thank you heartily for your kindness. I am perfectly sure that my wife feels, as I do, your great kindness in receiving her so warmly (cheers).

The National Anthem having been sung, the proceedings then terminated.

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ORGAN.

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HOYTE, WM. STEVENSON.
KIPPS, W. J., A.R.A.M.

ORGAN (continued).

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WHITE, A. C., Hon. R.A.M.

FLUTE.

VIVIAN, A. P.

HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

MANN, T. E.

TRUMPET & CORNET.

SOLOMON, J.

TROMBONE.

MILITARY MUSIC.

GODFREY, Lieut. DAN, F.R.A.M.

ELOCUTION.

CROWE, Mrs. GEORGE.
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND FELIX.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

HARTOG, ALPHONS.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

MERK, CHARLES, Ph.D.

SUB-PROFESSORS.

PIANOFORTE (continued).

DAVIES, Miss LLEWELA.
FLANDERS, BERNARD C.
JAMES, QUINTUS S. H.
KEEBLE, PERCY.
MOSS, Miss M. P.
PALLISER, Miss SYBIL.
PRATT, Miss EDITH.
PURVIS, Miss EDITH.
WENDT, THEOPHIL.
WEST, Miss LILY.
WHEATON, Miss EMMA.

VIOLIN.

COLLINS, Miss GERTRUDE.
DAVIES, A. C. HANDLEY.
DYSON, W. H.
REED, W. H.

VIOLONCELLO.

PARKER, BERTIE P.

ELOCUTION.

CHILD, Miss ANNIE.
HARKNESS, Mrs.

HARMONY.

BEAZLEY, W. E.
HOWARD, Miss M.
MOTT, GEORGE E.
NEWLAND-SMITH, GEORGE E.

SINGING.

CRAWLEY, Miss ALICE.
DAFFORNE, Miss ROSE.
STOW, Miss EDITH.

PIANOFORTE.

BOWMAN, Miss AVIS.
COATES, Miss ISABEL.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M. and
E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, F.R.A.M.

Director of Operatic Class—G. H. BETJEMANN, Hon. R.A.M.

Director of Junior Orchestra—W. FRYE PARKER, F.R.A.M.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S

❖ PROGRAMME. ❖

INTRODUCTION AND AIR, with Variations—Organ ... *W. G. Wood.*

Miss CLAIBORNE DIXON
(*Henry Smart Scholar*).

LÉGENDE—Violin *Wieniawski.*

Mr. PERCY H. MILES.

SONG "Near Thee" *Raff.*

Miss GERTRUDE BEVAN.

ANDANTE SPIANATO AND POLONAISE in E flat—Pianoforte *Chopin.*

Miss EDITH PRATT.

QUARTET in D—Two Violins, Viola, and Violoncello ... *Borodine.*
(First time of performance in England.)

Allegro Moderato—Scherzo—Notturmo—Finale.

Miss EDIE REYNOLDS, Miss BEATRICE STUART, Mr. VERNON
ADDISON, and Miss MAY MUKLE.

RECITATIVE ... "Deeper and deeper still" } (*Jephtha*) *Handel.*
AIR ... "Waft her, Angels" }

Mr. GWILLYM RICHARDS.

BALLADE (MS.)—Violin and Pianoforte ... *Joseph C. Holbrook*
(Student).

Mr. ALDO ANTONIETTI and Mr. J. C. HOLBROOK.

ARIA " Si, Carina " (*Dinorah*) ... *Meyerbeer.*

Miss LOUISA ATKINSON.

ROMANCE—Violoncello *Vieuxtemps.*

Mr. DEZSÖ KORDY.

DUET, " Children, pray this love to cherish " (*God, Thou art Great*)
Spohr.

Miss MINNIE M. CAMERON and Mr. CHARLES LODGE.

VARIATIONS (on an original theme by G. A. Macfarren)—

Two Pianofortes *Dora Bright.*

Miss LLEWELA DAVIES (*Macfarren Scholar*) and Miss ELSIE HORNE.





PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

INTRODUCTION AND AIR, with Variations—Organ *W. G. Wood.*

MISS CLAIBORNE DIXON

(Henry Smart Scholar).

LÉGENDE—Violin *Wieniawski.*

MR. PERCY H. MILES.

SONG "NEAR THEE" *Raff.*

MISS GERTRUDE BEVAN.

DEEP in thine eyes mine own are gazing,
When I am near thee, love!
My Heaven in their light upraising,
My trust all in their truth amazing.
Deep in thine eyes mine own are gazing,
When I am near thee, love!

To thy sweet form still inly clinging,
 When I am far away;
 No weary grief is absence bringing,
 Because of thee my heart is singing,
 To thy sweet form still inly clinging,
 When I am far away.

Ah! full of bliss will be our meeting,
 When I return to thee;
 Our hearts with mild emotion beating,
 Will share the rapture of that greeting,
 How joyful then will be our meeting,
 When I return to thee.

B. F. Wyatt Smith.

ANDANTE SPIANATO AND POLONAISE IN E FLAT—

Pianoforte *Chopin.*

MISS EDITH PRATT.

QUARTET IN D—Two Violins, Viola, and Violoncello *Borodine.*

(First time of performance in England.)

Allegro Moderato.

Scherzo.

Notturmo.

Finale.

MISS EDIE REYNOLDS, MISS BEATRICE STUART,

MR. VERNON ADDISON, AND MISS MAY MUKLE.

RECITATIVE ... "Deeper and deeper still" } (*Jephtha*) *Handel*.
 AIR . . . "Waft her, Angels" }

MR. GWILLYM RICHARDS.

RECITATIVE.

DEEPER, and deeper still, thy goodness, child,
 Pierceth a father's loving heart, and checks
 The cruel sentence on my falt'ring tongue.
 Oh! let me whisper it to the raging winds
 Or howling deserts: for the ears of men
 It is too shocking. Yet have I not vowed?
 And can I think the great Jehovah sleeps
 Like Chemosh and such fabled deities?
 Ah, no! Heaven heard my thoughts
 And wrote them down.
 It must be so. 'Tis this that racks my brain,
 And pours into my breast a thousand pangs
 That lash me into madness! Horrid thought!
 My only daughter! So dear a child,
 Doomed by a father! Yes, the vow is passed,
 And Gilead hath triumphed o'er his foes;
 Therefore, to-morrow's dawn—I can no more.

AIR.

Waft her, angels, through the skies,
 Far above yon azure plain,
 Glorious there like you to rise,
 There like you for ever reign.

BALLADE (MS.)—Violin and Pianoforte

Joseph C. Holbrook
(Student).

MR. ALDO ANTONIETTI AND MR. J. C. HOLBROOK.

ARIA "SI, CARINA" (*Dinorah*) *Meyerbeer.*

MISS LOUISA ATKINSON.

SI Carina, caprettina dormi in pace là !
Si carina gentilina dormi in pace là !
Im bel venticel aleggia lieve dormi
L'ombra invita a riposar,
Del nuscel che corre al mar,
S'ode il mormorare,
Tra l'erbette.

Ah ! Carina, etc.

Ahimè sei di lontan restò,
Ne tornò errando va,
Sulle colline in mezzo ai sassi, a rovi e spine
Bellah, Bellah, pietà mi fa !
Ese mai dal lupo sei presa !
Ma non temer, sarò là per tua difesa
Non temer Bellah, sarò là.

Ah ! Carina, etc.

Si là non ti ridestar !
Cari angellini, tregua al garrir
Che la mia bella ha da Dormir, piu, pian.

English version.

Sleep, my darling, naught shall harm thee,
 I am watching nigh.
 Lo, beneath the leafy shade
 Runs a brook adown a glade
 With cradle song to charm thee.
 How many a weary day,
 Far away, lone and afraid,
 Why did'st thou ramble?
 Now bruised with rock,
 Now torn with bramble.
 Marie! Marie! my own Marie!
 The wolf in the dark would beset thee.
 But, never fear, he shall not get thee,
 Sleep till the dawn of day.
 Thou bird in the alder, murmur low,
 My long lost playmate slumbers now.

ROMANCE—Violoncello *Vienatemps.*

MR. DEZSÖ KORDY.

DUET, "Children, pray this love to cherish" (*God, Thou art Great*)
Spohr.

MISS MINNIE M. CAMERON AND MR. CHARLES LODGE.

CHILDREN, pray this love to cherish,
 Ye whom God hath made His like,
 Ye gentle Spirits, the world is all your own—
 The beams of morning, the rays of evening, the day, the night,
 They both to you bring peace and bliss.
 Mortals, rejoice; the curse is past,
 Ye now are blessed, and Heaven itself e'en now draws near.
 Mortals, rejoice! Earth, be thou now a land with love o'erflowing,
 So Heaven remains ever with thee.

VARIATIONS (on an original theme by G. A. Macfarren)—

Two Pianofortes *Dora Bright.*

MISS LLEWELA DAVIES (*Macfarren Scholar*) AND

MISS ELSIE HORNE.



A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairnian, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S TRALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PALEPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 20.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
 - 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
 - 3.—Elements of Music—One hour's lesson per week, in class.
 - 3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.
 - 3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.
 - 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
 - 5.—Choral Singing—Practice for One hour and a half per week.
 - 6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.
 - 7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.
- Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*
- 8.—Orchestral Practice (Junior Division)—Two hours per week.
 - 9.—Ensemble Playing—Six hours per week, if approved by the Principal.
 - 10.—Lectures on Music and Musicians—One hour per week.
 - 11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
” ” (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

† Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2:

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

- C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow	£	s.	d.
Anonymous, per Secretary	50	0	0
Corder, F., Esq., F.R.A.M.	3	3	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	1	1	0
Dobree, Bonamy, Esq.	2	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	10	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	1	1	0
Macfarren, Sir G. A. (deceased)	2	2	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	5	5	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	1	1	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	52	10	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	3	3	0
Renshaw, J., Esq.	1	1	0
Robinson, R. H. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	1	1	0
Sparrow, Chas. E., Esq.	62	10	2
White, His Honour Judge F. Meadows	3	14	0
	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e . Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ...	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W....				52	10	0
Clapshaw, Miss Amy C. G., A.R.A.M. ...	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M. ...	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M....	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased) ...				2	2	0
Cummings, Richard, Esq., A.R.A.M. ...	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M....	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M. ...	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Keyser, Sir P.	2	2	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S. ...	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dobree, Bonamy, Esq.	5	5	0			
Dorrell, W., Esq., F.R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased) ...				105	0	0
Erard & Co., Messrs.	5	5	0			
Evill, Henry, Esq....	1	1	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M. ...	1	1	0			
Farren, Wm., Esq.	1	1	0			
Ferrari, Miss F. J.	1	1	0			
Fiori, E., Esq., Hon. R.A.M.	1	1	0			
Fitch, Fredk. Geo., Esq.	3	3	0			
Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M. ...	1	1	0			
Goldie, Miss Agnes E.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Gough & Davy, Messrs. (Hull)	...	...	...	...	...	1	1	0			
Green, Richard, Esq.	...	...	...	...	...	1	1	0			
Grey, Earl de	...	...	...	...	...	2	2	0			
Grocers' Company	...	...	...	...	...				5	0	0
Gwyn, Frank M., Esq.	...	...	...	...	...	1	1	0			
Hailstone, Mrs.	...	...	...	...	...				12	12	0
Hamilton, Mrs. C.	...	...	...	...	...	1	1	0			
Hann, W. H., Esq.	...	...	...	...	...	1	1	0			
Harrison, Miss Rose (Pupil of the late Frank Mori)	...	...	...	...	...				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Haynes, Battison, Esq.	...	...	...	...	...	1	1	0			
Hazard, Miss Ada, A.R.A.M.	...	...	...	...	...	1	1	0			
Henderson, Miss Robertine, F.R.A.M.	...	...	...	...	...	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	...	...	...	...	...	1	1	0			
Higgins, Miss Florence G., Mus. Bac. Lond.	...	...	...	...	...	1	1	0			
Higgins, H. V., Esq.	...	...	...	...	...	2	2	0			
Hoare, Miss	...	...	...	...	...	1	1	0			
Hodgkinson, David H., Esq.	...	...	...	...	...	1	1	0			
Horrocks, Miss Amy, F.R.A.M.	...	...	...	...	...	1	1	0			
Horton, G., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Howe, The Earl	...	...	...	...	...				105	0	0
Hoyte, Wm. Stevenson, Esq.	...	...	...	...	...	1	1	0			
Hume, W. W. F., Esq.	...	...	...	...	...				12	12	0
Hunter, James, Esq.	...	...	...	...	...				12	12	0
Hutchinson, J. T., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.	...	...	...	...	...				50	0	0
In Memoriam, J. H., November 11th, 1862	...	...	...	...	...				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
J. O. C. (per Miss Jelf Sharp)				26	5	0
Johnson, George, Esq.	1	1	0			
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Kilmorey, The Right Hon. the Earl of, K.P.	2	2	0			
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Kiver, Mrs. Ernest	1	1	0			
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Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Lambert, Fredk., Esq.	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	...	...	...	...	...	1	1	0	12	12	0
Latter, Richard, Esq., F.R.A.M.	...	...	...	...	...	1	1	0			
Leaf, Mrs. Charles	...	...	...	...	...				2	2	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Leinster, The Duke of (deceased)				105	0	0
Lesingham, Henry, Esq.	1	1	0			
Leslie, Henry, Esq., Hon. R.A.M.	1	1	0			
Leslie, John, Esq.				36	15	0
Lewis, Arthur J., Esq.	2	2	0			
Littleton, Augustus, Esq.	1	1	0	5	5	0
Lloyd, Miss Alicia Margaret	2	2	0			
Lloyd, E. Turner, Esq.	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
Lucas, Arthur, Esq.	1	1	0			
Lunn, Mrs. H. C., A.R.A.M.	1	1	0			
Macfarren, Walter, Esq., F.R.A.M.	3	3	0			
Mackenzie, Sir Alexander Campbell, F.R.A.M.	1	1	0			
Mackenzie, H., Esq.				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
Macrory, Edmund, Esq., Q.C.	2	2	0			
Majoribanks, E., Esq. (deceased)				57	15	0
Mann, Dr. A. H.				4	16	8
Marshall, J., Esq.				10	10	0
Marter, Mrs.	1	1	0			
Maslin, Mrs. Victor	1	1	0			
Matthay, Tobias A., Esq., F.R.A.M.	1	1	0			
Matthews, Andrew, Esq.	1	1	0			
McKisack, W., Esq.	1	1	0			
Merchant Taylors' Company				21	0	0
Merton, Zachary, Esq.	1	1	0			
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Middlesex Choral Union				10	10	0
Moore, Arthur C., Esq.	1	1	0			
Morgan, Frederick, Esq.	1	1	0			
Morland, Sir F., Bart.				36	15	0
Morton, E., Esq., A.R.A.M.	1	1	0			
Needham, Dr. Joseph	1	1	0			
Nettlefold, Mrs. F.	2	2	0			
Novello, Ewer and Co., Messrs.	5	5	0			
Nunn, J. H., Esq. (Penzance), F.R.A.M.	1	1	0			
O'Brien, James, Esq.				12	12	0
O'Leary, Arthur, Esq., F.R.A.M.	1	1	0			
Oswald, Arthur, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Pagden, Mrs.	1	1	0			
Parry, Dr. C. Hubert H., Hon. R.A.M.	2	2	0			
Peacock, Thos., Esq.	1	1	0			
Perrott, Mrs.	1	1	0			
Pezze, A., Esq., Hon. R.A.M.	1	1	0			
Pollock, A. G., Esq.	1	1	0			
Price, F. W., Esq.	1	1	0			
Prince, Miss	1	1	0			
Prout, Prof. E., Mus.D. Dub., Hon. R.A.M.	1	1	0			
Purvis, Thos., Esq.	1	1	0			
Puzey, Miss Fanny H.	1	1	0			

Ralston, W. R. S., Esq. (deceased)				12	12	0
Randegger, Cav ^e . A., Hon. R.A.M.	1	1	0			
Read, J. F. H., Esq., J.P.	1	1	0			
Renaut, F. W., Esq.	1	1	0			
Richards, H. Brinley, Esq.	2	2	0			
Robertson, Ian, Esq.	1	1	0			
Robertson, Miss				12	12	0
Robinson, Miss Winifred, A.R.A.M.	1	1	0			
Rose, Henry R., Esq., F.R.A.M.	1	1	0			
Rose, Mrs., A.R.A.M.	1	1	0			
Rothschild, Alfred de, Esq.	10	10	0			
Rutson, John, Esq.	3	3	0			

Salomons, Sir David, Bart.	2	2	0			
Schloesser, Adolph, Esq., Hon. R.A.M.	1	1	0			
Schuster, Leo F., Esq.	2	2	0			
Shakespeare, W., Esq., F.R.A.M.	1	1	0			
Sherrington, Madame Lemmens, Hon. R.A.M.	2	2	0			
Sinkinson, Madame Irene (Inez San Carolo), L.R.A.M.	1	1	0			
Smith, Miss Ethel Horton, A.R.A.M.	1	1	0			
Smith, Right Hon. W. H., M.P. (deceased)				12	12	0
Smith, R. Horton, Esq., Q.C.	2	2	0			
Snook, Miss (deceased)				26	5	0
Soutten, B., Esq.	1	1	0			
Sparrow, Charles E., Esq.	2	2	0			
Speer, Charlton T., Esq., A.R.A.M.	1	1	0			
Speer, Wm. H., Esq.				26	5	0
Stainer, Prof. Sir John, Mus.D. Oxon., Hon. R.A.M.	1	1	0			
Stapley, Sir Harry, Bart.	1	1	0			
Starr, Mrs. Russell, A.R.A.M.	1	1	0			
Steel, Miss Kate, A.R.A.M.	1	1	0			
Steggall, Dr. C., F.R.A.M.	1	1	0			
Stephens, Mrs.	2	2	0			
Sullivan, Sir Arthur S., F.R.A.M.	2	2	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Thomas, John, Esq., F.R.A.M. ...	1	1	0			
Thomas, W. Henry, Esq. ...	1	1	0			
Thompson, Arthur, Esq. ...	1	1	0			
Thompson, Lady, F.R.A.M. ...				5	5	0
Threlfall, Charles, Esq. ...	2	2	0			
Threlfall, Thos., Esq. ...	10	10	0			
Tietjens, Mdle. (deceased) ...				7	8	0
Timothy, H. J., Esq. ...	1	1	0			
Titterton, Miss E. E. ...	1	1	0			
Tobin, Thomas John, Esq. ...	1	1	0			
Treherne, Geo. G. T., Esq. ...	2	2	0			
Treutler, Dr. W. J. ...	3	3	0			
Trevor, The Lord ...				5	5	0
Troup, Miss ...				12	12	0
Turner, Mrs. Ernest ...	1	1	0			
Vincent, Sir William, Bart. ...	1	1	0			
Vyvyan, Sir R. R., Bart. (deceased) ...				36	15	0
Walker, F., Esq., Hon. R.A.M. ...	1	1	0			
Walmisley, Miss A. E. V....	1	1	0			
Ward, Miss H. ...	1	1	0			
Waterlow, Philip H., Esq. ...				5	5	0
Watson, Sir Thomas, Bart. ...				10	10	0
Webb, Sir Henry, Bart. (deceased) ...				105	0	0
Webster, Sir Richard, G.C.M.G., Q.C., M.P. ...				12	12	0
Wellington, The Duke of ...				12	12	0
Wessely, Hans, Esq., Hon. R.A.M. ...	1	1	0			
Westlake, F., Esq., F.R.A.M. ...	1	1	0			
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Miss Atkinson, N.*	✓	" McLean.*	✓	" Carrodus, A. E.	✓
" Burmester.*	✓	" Nash.*	✓	" Griffiths, W.	✓
" Collins.*	✓	" Park.*	✓	" Harper, C.†	✓
Mr. Dyson, W. H.*	✓	" Parkes.*	✓	" Kendall, F.	✓
Miss Drew.*	✓	" Penny.*	✓	" Maney, E. F.†	✓
Mr. Freedman.*	✓	" Read, F. A.*	✓	" Winterbottom, C.	✓
" Green.*	✓	" Smith, M.*	✓	Flutes.	
" Greenhead.*	✓	" Simpson.*	✓	Mr. Vivian, A. P.†	✓
Miss Hansell.*	✓	" Treherne.*	✓	" Chapman, H. A.	✓
Mr. Handley-Davies.*	✓	" Wilson, A. J.*	✓	Oboes.	
Miss Harrison.*	✓	" Winter.*	✓	Mr. Horton, G.†	✓
Mr. Hurman.*	✓	Violas.		Miss Bull, L. M.*	✓
" Maney, E.*	✓	Mr. Hann, W. H.	✓	Mr. Goldie.*	✓
Miss Marsh.*	✓	" Addison.*	✓	Clarionets.	
" Moss, F.*	✓	Miss Booth.*	✓	Mr. Egerton, P.†	✓
Mr. Miles, P. H.*	✓	Mr. Channell, H.†	✓	Miss Thomas, F.†	✓
" Read, H.*	✓	" Dyson, A. E.†	✓	Bassoons.	
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Mr. Tertis.*	✓	" Timothy, H. J.†	✓	" Brain, A. E.	✓
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Mr. Szczepanowski, L.†	✓	Miss Aldis.*	✓	Trumpets.	
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" Brocklebank.*	✓	Miss Chapman, A.*	✓	" Backwell, F.	✓
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❖ PROGRAMME. ❖

TWO SKETCHES for Orchestra *Llewela Davies*
(*Macfarren Scholar*).

I. Andante in E major.

II. Allegretto con moto in A minor.

CONCERTO in G (Op. 58)—Pianoforte *Beethoven*.

Allegro Moderato—Andante con moto—Rondo.

(The Cadenzas by Rubinstein.)

Miss GREENHILL (*Thalberg Scholar*).

ROMANZA, "Cari Luoghi" } (*Linda di Chamounix*) *Donizetti*.
BALLATA, "Per sua Madre" }

Miss McCULLOCH.

CONCERTO in G minor (Op. 26)—Violin *Max Bruch*.

Allegro Moderato—Adagio—Finale—Allegro energico.

Mr. ALDO ANTONIETTI.

AIR, "Hear ye, Israel" (*Elijah*) *Mendelssohn*.

Miss S. A. GOMERSALL.

CONCERT ALLEGRO (Op. 134)—Pianoforte *Schumann*.

Miss STIBBS.

SONG, "Walther's Preislied" (*Die Meistersinger*) ... *Wagner.*

Mr. GWILYM RICHARDS.

CONCERTO in B minor (Op. 61)—Violin ... *Saint-Saëns.*

Allegro non troppo—Andantino quasi Allegretto—
Molto Moderato e Maestoso.

Miss EDITH E. BYFORD.

DUETTO, "Quis est homo" (*Stabat Mater*) ... *Rossini.*

Miss HUBI NEWCOMBE and Miss LYDIA CARE.

"KOL NIDREI" (Op. 47)—Violoncello ... *Max Bruch.*

Miss ADELAIDE VERNET.





PROGRAMME.



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*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

TWO SKETCHES for Orchestra *Llewela Davies*
(Macfarren Scholar).

I. Andante in E major.

II. Allegretto con moto in A minor.

CONCERTO in G (Op. 58)—Pianoforte *Beethoven.*

Allegro Moderato.

Andante con moto.

Rondo.

(The Cadenzas by Rubinstein.)

Miss GREENHILL

(Thalberg Scholar).

ROMANZA, "Cari Luoghi" } (*Linda di Chamounix*)... *Donizetti*.
 BALLATA, "Per sua Madre" }

MISS McCULLOCH.

ROMANZA.

CARI luoghi ov'io passai i primi anni di mia vita,
 V'abbandono e chi sa mai quando ancor vi rivedrò!
 Poveretto, abbandonato, senza affetto e senza aita!
 De' miei giorni il più beato sarà il dì che tornerò!
 Addio, addio!

Ed allor che il tristo pianto in piacere fia cangiato,
 Rivedrò l'asilo amato, ove fui felice un dì;
 Risuonare del mio canto io farò le selve ancora,
 De' miei giorni il più beato sarà il dì che tornerò!
 Addio, addio!

BALLATA.

PER sua madre andò una figlia miglior sorte a rintracciar;
 Colle lagrime alle ciglia le valenti si abbracciar,
 Pensa a me, dicea la madre, serba intatto il tuo candore,
 Nei cimenti dell' amore volgi al Nume il tuo pregar!
 Ei non puote a buona figlia la sua grazia ricusar.

Que' consigli ahi! troppo poco la fanciulla rammentò:
 Nel suo cor s'accese un fuoco che la pace le involò.
 La tradita allor ritorna, e cerca invan di madre un seno,
 Di rimorsi il cor ripieno una tomba ritrovò.
 Sulla tomba finchè visse quella mesta lagrimò.

CONCERTO in G minor (Op. 26)—Violin ... *Max Bruch*.

Allegro Moderato.

Adagio.

Finale—Allegro energico.

MR. ALDO ANTONIETTI.

AIR "Hear ye, Israel" (*Elijah*) ... *Mendelssohn.*
Miss S. A. GOMERSALL.

AIR.

HEAR ye, Israel! hear what the Lord speaketh;
"Oh, had'st thou heeded my commandments":
Who hath believed our report?
To whom is the arm of the Lord revealed?

RECIT.

Thus saith the Lord, the Redeemer of Israel, and His Holy One,
to him oppressed by tyrants; Thus saith the Lord, I am He
that comforteth, Be not afraid, for I am thy God, I will strengthen
thee.

Say, who art thou, that thou art afraid of a man that shall die;
And forgettest the Lord thy Maker, who hath stretched forth the
Heavens, and laid the earth's foundations?

CONCERT ALLEGRO (Op. 134)—Pianoforte ... *Schumann.*
Miss STIBBS.

SONG ... "Walther's Preislied" (*Die Meistersinger*) ... *Wagner.*
MR. GWILYM RICHARDS.

MORNING was gleaming with roseate light,
The air was filled
With scent distilled
Where, beauty beaming,
Past all dreaming,
A garden did invite.—
Wherein, beneath a wondrous tree
With fruit superbly laden,
In blissful love-dream I could see
The rare and tender maiden,
Whose charms, beyond all price,
Entranced my heart—
Eva, in Paradise.—

Evening was darkling and night closed around ;
 By rugged way
 My feet did stray
 Towards a mountain,
 Where a fountain
 Enslaved me with its sound ;
 And there beneath a laurel tree,
 With starlight glinting under,
 In waking vision greeted me
 A sweet and solemn wonder ;
 She tossed on me the fountain's dew,
 That woman fair—
 Parnassus' glorious Muse.

Thrice happy day,
 To which my poet's trance gave place !
 That Paradise of which I dreamed,
 In radiance new before my face
 Glorified lay.
 To point out the path the laughing brooklet streamed :
 She stood beside me,
 Who shall my bride be,
 The fairest sight earth e'er gave,
 My Muse, to whom I bow,
 So angel-sweet and grave.
 I'll woo her boldly now,
 Before the world remaining,
 By might of music gaining
 Parnassus and Paradise !

CONCERTO in B minor (Op. 61)—Violin ... *Saint-Saëns.*

Allegro non troppo.

Andantino quasi Allegretto.

Molto Moderato e Maestoso.

MISS EDITH E. BYFORD.

DUETTO... "Quis est homo" (*Stabat Mater*) ... *Rossini.*

MISS HUBI NEWCOMBE AND MISS LYDIA CARE.

QUIS est homo qui non fleret,
Christi Matrem si videret
In tanto supplicio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum Filio?

"KOL NIDREI" (Op. 47)—Violoncello... ... *Max Bruch.*

MISS ADRIENNE VERNET.



In Memoriam.

FREDERICK WILLIAM WAINWRIGHT BAMPFYLDE,
Student, Associate, and Professor,
DIED 9TH DECEMBER, 1895.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the most official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

31/3/1896
72 520

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street, required, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William G. Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
- PAPEA-ROSA PRIZE for Singing.
- CHARLES LUCAS PRIZE for Composition.
- LLEWELYN THOMAS PRIZE for Singing.
- HEATHCOTE LONG PRIZE for Pianoforte Playing.
- BONAMY DOBREE PRIZE for Violoncello Playing.
- EVILL PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
- MESSRS. TUBBS PRIZE for Violin Playing.
- MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).
- LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.
- MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.
- GOLDBERG PRIZE for Singing.
- CHARLES MORTIMER PRIZE for Composition.
- NORMAN SALMOND PRIZE for Singing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIO SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 20.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

- 1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.
- 2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.
- 3.—Elements of Music—One hour's lesson per week, in class.
- 3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.
- 3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.
- 4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.
- 5.—Choral Singing—Practice for One hour and a half per week.
- 6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.
- 7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

- 8.—Orchestral Practice (Junior Division)—Two hours per week.
- 9.—Ensemble Playing—Six hours per week, if approved by the Principal.

- 10.—Lectures on Music and Musicians—One hour per week.

- 11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEs.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

† Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution, be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,


of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,			£	s.	d.
the gift of his Widow	...	...	50	0	0
Anonymous, per Secretary	...	...	3	3	0
Corder, F., Esq., F.R.A.M.	...	...	1	1	0
Cummings, R., Esq., A.R.A.M.	...	...	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	...	...	2	0	0
Dobree, Bonamy, Esq.	...	...	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	...	...	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	...	...	2	2	0
Macfarren, Sir G. A. (deceased)	...	...	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	...	...	5	5	0
Macirone, Miss C. A., F.R.A.M.	...	...	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>nee</i> Fanny Rowland)	...	...	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	...	...	52	10	0
Moorsom, Mrs.	...	...	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	...	...	1	1	0
Renshaw, J., Esq.	...	...	1	1	0
Robinson, R. H. A., Esq., A.R.A.M.	...	...	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	...	...	62	10	2
Sparrow, Chas. E., Esq.	...	...	3	14	0
White, His Honour Judge F. Meadows	...	...	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
						
Abel, Sir Frederick, Bart., K C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
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CRAWLEY, Miss ALICE.
STANYON, Miss ANNIE.

PIANOFORTE.

BOWMAN, Miss AVIS.
COATES, Miss ISABEL.

SUB-PROFESSORS.

PIANOFORTE (continued).

FLANDERS, BERNARD C.
JAMES, QUINTUS S. H.
KEEBLE, PERCY.
MOSS, Miss M. P.
PALLISER, Miss SYBIL.
PRATT, Miss EDITH.
PURVIS, Miss EDITH.
STIBBS, Miss BESSIE.
WEST, Miss LILY.
WHEATON, Miss EMMA.

VIOLIN.

COLLINS, Miss GERTRUDE.
DAVIES, A. C. HANDLEY.
DYSON, W. H.
REED, W. H.

VIOLONCELLO.

HAMMET, W. J.

ELOCUTION.

CHILD, Miss ANNIE.
HARKNESS, Mrs.

ORGAN (continued).

LARDNER, T. W.
RISELEY, G., Hon. R.A.M.
ROSE, HENRY R., F.R.A.M.
STEGGALL, C., Mus. D. Cantab., F.R.A.M.
STEGGALL, REGINALD, A.R.A.M.

HARP.

THOMAS, JOHN, F.R.A.M. (Pencerdd Gwalia).

VIOLIN.

ARNOLD, FRANK, A.R.A.M.
BURNETT, A., Hon. R.A.M.
GIBSON, ALFRED.
PARKER, W. FRYE, F.R.A.M.
SAURET, EMILE, Hon. R.A.M.
VESSELY, HANS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.
VIOLONCELLO.

DE MUNCK, CHEV. ERNEST.
HOWELL, EDWARD, F.R.A.M.
PEZZE, A., Hon. R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WHITE, A. C., Hon. R.A.M.

FLUTE.

VIVIAN, A. P.
HAUTBOY.

HORTON, G., A.R.A.M.
MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

MANN, T. E.

TRUMPET & CORNET.

SOLOMON, J.

TROMBONE.

MILITARY MUSIC.

GODFREY, Lieut. DAN, F.R.A.M.

ELOCUTION.

CROWE, Mrs. GEORGE.
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

HARTOG, ALPHONS.
PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

MERK, CHARLES, Ph.D.

Conductor of Orchestral and Choral Practice—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus. D., F.R.A.M.

Directors of Ensemble Playing and Accompaniment Classes—A. PEZZE, Hon. R.A.M., and
E. SAURET, Hon. R.A.M.

Director of Sight-Singing Class—H. R. EYERS, F.R.A.M.

Director of Operatic Class—G. H. BETJEMANN, Hon. R.A.M.

Director of Junior Orchestra—W. FRYE PARKER, F.R.A.M.

Director of Literary Examinations—Rev. Dr. TROUTBECK, F.R.G.S.



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The Select Choir.



SOPRANOS.

Miss Atkinson, L.	Miss Godfrey, M.	Miss Kaiser.
„ Austin.	„ Gomersall.	„ Manley-Sims.
„ Carr.	„ Hamilton.	„ Morrison.
„ Cooper, M. G.	„ Hearn.	„ Sargent.
„ Crisp.	„ Hedges.	„ Waite.
„ Crosby.	„ John.	„ West, H.
„ Danby.	„ Johnston.	„ Williams, C.
„ Foote.		

CONTRALTOS.

Miss Bevan.	Miss Kempton.	Miss Stanyon.
„ Butler.	„ Martin.	„ Spicer.
„ Cameron.	„ McCulloch.	„ Thompson, A. E.
„ Care.	„ Power.	„ Travers.
„ Howard, M.		

TENORS.

Mr. Bagnall.	Mr. Keeble.	Mr. Reynolds.
„ Browne.	„ Lewis.	„ Richards.
„ Cowper.	„ Mitton.	„ Rumsey.
„ Davis, T. S.	„ Oades.	„ Spawforth.
„ James, T. M.		

BASSES.

Mr. Baxter, D.	Mr. Hoggett.	Mr. Pryce.
„ Brogden.	„ Hyett.	„ Radford.
„ Chalcraft.	„ Jones, D.	„ Richmond.
„ Crickmer.	„ Keel.	„ Soames.
„ Davies, E. M.	„ Lansdale.	„ Zay.
„ Ford.	„ Monck.	

Accompanist ... Mr. BERNARD C. FLANDERS.

❖ PROGRAMME. ❖

ANDANTE TRANQUILLO { From Trio in C minor (Op. 27)— } Schütt.
 SCHERZO { Pianoforte, Violin, and Violoncello }

Miss MARY BURGESS, Miss EDIE REYNOLDS,
 and Miss AUDREY E. CHAPMAN.

PSALM CXXX. ... "Out of the deep" *A. Goring Thomas.*

THE SELECT CHOIR.

Solo—Miss LILIAN FOOTE.

"DES ABENDS" { Phantasiestücke (Op. 12) } ... *Schumann.*
 "IN DER NACHT" { —Pianoforte }

Miss MARY PHILPOTT.

SONG ... "Sleep, heart of mine" ... *Smart.*

Miss MINNIE F. T. CULLIS
(Sainton-Dolby Scholar).

QUARTET (MS.) { For Pianoforte, Violin, Viola, } *Joseph C. Holbrook*
 and Violoncello *(Student).*

Adagio cantabile—Allegretto scherzando—Adagio cantabile,
 Presto fuoco.

Miss GERTRUDE PEPPERCORN, Miss EDITH E. BYFORD,
 Mr. VERNON ADDISON, and Mr. WITHERS.

RECIT. { "Ch' io mi scordi di te " }
 ARIA { "Non temer amato bene " } Mozart.

Miss AMY SARGENT.

Pianoforte—Miss ISABEL COATES.

THEME AND VARIATIONS in C minor—Pianoforte Beethoven.

Miss RODBARD.

SONG "Orpheus with his lute" Sullivan.

Miss LILIAN H. BURGESS.

ALLEGRO APPASSIONATA { From Quartet in E minor—Two }
 ALLEGRO À LA POLKA { Violins, Viola, and Violoncello } Smetana.

Miss EDITH E. BYFORD, Miss BEATRICE STUART,

Mr. VERNON ADDISON, and Miss AUDREY E. CHAPMAN.

SCHERZO (Op. 87)—Two Pianofortes Saint-Saëns.

Miss FLORENCE A. T. DAWES.

Miss JOSEPHINE C. G. TAYLOR.

Conductor of the Choir—MR. H. R. EYERS, F.R.A.M.





PROGRAMME.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

ANDANTE TRANQUILLO { From Trio in C minor }
SCHERZO { (Op. 27)—Pianoforte, } ... Schütt.
{ Violin, and Violoncello }

MISS MARY BURGESS, MISS EDIE REYNOLDS,
AND MISS AUDREY E. CHAPMAN.

PSALM CXXX. ... "Out of the deep" A. Goring Thomas.

THE SELECT CHOIR.

Solo—Miss LILIAN FOOTE.

⓪ UT of the deep have I called unto Thee, O Lord : Lord, hear
my voice.

O let Thine ears consider well : the voice of my complaint.

If Thou, Lord, wilt be extreme to mark what is done amiss :
O Lord, who may abide it ?

For there is mercy with Thee : therefore shalt Thou be feared.

I look for the Lord ; my soul doth wait for him : in His word
is my trust.

My soul fleeth unto the Lord : before the morning watch, I
say, before the morning watch.

And He shall redeem Israel from all his sins.

“DES ABENDS” { Phantasiestücke (Op. 12)— } *Schumann.*
 “IN DER NACHT” { Pianoforte }

MISS MARY PHILPOTT.

SONG ... “Sleep, heart of mine” ... *Smart.*

MISS MINNIE F. T. CULLIS (*Sainton-Dolby Scholar*).

SLEEP, heart of mine, why should love awake thee?

Like a clos'd rosebud, to thy rest betake thee,

Sleep! sleep, heart of mine!

Wherefore art thou beating? do dreams disturb thy slumbers?

Vainest hopes repeating. Sleep, sleep, sleep!

Sleep, heart of mine! sleep thee without dreaming,

Love, the beguiler, weareth such false seeming,

Sleep! sleep, heart of mine.

But if in thy slumbers, breathe one sweet murmur,

Of his charmed numbers,

Wake, heart of mine, from such dang'rous sleeping!

Love's haunted visions ever end in weeping.

QUARTET (MS.) { For Pianoforte, Violin, } *Joseph C. Holbrook*
 { Viola, and Violoncello } (Student).

Adagio cantabile—Allegretto scherzando—Adagio cantabile.

Presto fuoco.

MISS GERTRUDE PEPPER CORN, MISS EDITH E. BYFORD,
 MR. VERNON ADDISON, AND MR. WITHERS.

RECIT. { "Ch' io mi scordi di te " }
 ARIA { "Non temer amato bene " } *Mozart.*

Miss AMY SARGENT.

Pianoforte—Miss ISABEL COATES.

RECITATIVO.

CH' io mi scordi di te ? Che a lui mi doni puoi
 Consigliarmi ? E puoi voler ch' io viva ? Ah no !
 Sarrebbe il viver mio di morte assai peggior,
 Venga la morte ! intrepida, l' attendo, ma ch' io
 Possa struggermi ad altra face, ad altrò oggetto
 Donar gli affetti miei, come tentarlo ?
 Ah di dolor, ah di dolor morrei.

ARIA.

Non temer amato bene,
 Per te sempre il cor sarà
 Più non reggo a tante pene,
 L' alma mia mancando vò,
 Tu sospiri, o duol funesto
 Pensa almen, che istante è questo !
 Non mi posso, oh Dio ! spiegar, Oh Dio ! spiegarlo.
 Non temer amato bene,
 Per te sempre il cor sarà.
 Stelle barbare, stelle spietate
 Perchè mai tanto rigor.

THEME AND VARIATIONS in C minor—Pianoforte *Beethoven.*

Miss RODBARD.

SONG ... "Orpheus with his lute" ... *Sullivan.*

MISS LILIAN H. BURGESS.

ORPHEUS with his lute made trees
 And the mountain tops that freeze,
 Bow themselves, when he did sing :
 To his music, plants and flowers
 Ever spring ; as sun and showers
 There had made a lasting spring.

Everything that heard him play,
 Ev'n the billows of the sea,
 Hung their heads, and then lay by.
 In sweet music is such art :
 Killing care and grief of heart
 Fall asleep, or, hearing die.

ALLEGRO APPASSIONATA { From Quartet in E }
 ALLEGRO À LA POLKA { minor—Two Violins, } *Smetana.*
 { Viola, and Violoncello }

MISS EDITH E. BYFORD, MISS BEATRICE STUART,
 MR. VERNON ADDISON, AND MISS AUDREY E. CHAPMAN.

SCHERZO (Op. 87)—Two Pianofortes ... *Saint-Saëns.*

MISS FLORENCE A. T. DAWES.

MISS JOSEPHINE C. G. TAYLOR.

A SHORT HISTORY
OF THE
Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIO SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 20.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
" " (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held:—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

- C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	£	s.	d.
the gift of his Widow	50	0	0
Anonymous, per Secretary	3	3	0
Corder, F., Esq., F.R.A.M.	1	1	0
Cummings, R., Esq., A.R.A.M.	1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.	2	0	0
Dobree, Bonamy, Esq.	10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)	1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)	2	2	0
Macfarren, Sir G. A. (deceased)	5	5	0
Macfarren, Walter, Esq., F.R.A.M.	5	5	0
Macirone, Miss C. A., F.R.A.M.	1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)	52	10	0
Moorsom, Mrs.	3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)	1	1	0
Renshaw, J., Esq.	1	1	0
Robinson, R. H. A., Esq., A.R.A.M.	1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894	62	10	2
Sparrow, Chas. E., Esq.	3	14	0
White, His Honour Judge F. Meadows	5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Anderson, James Ferrier, Esq.	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., In memory of	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.... ..				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W....				52	10	0
Clapshaw, Miss Amy C. G., A.R.A.M.	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M....	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crowe, Mrs. George	1	1	0			
Cummings, Richard, Esq., A.R.A.M.	1	1	0			
Cummings, W. H., Esq., F.S.A., Hon. R.A.M....	1	1	0			
Curtis, Miss Alice, L.R.A.M.	1	1	0			
Dannreuther, Edward, Esq.	1	1	0			
Davenport, F. W., Esq., Hon. R.A.M.	1	1	0			
Davies, Ben, Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
Davies, Mrs. M. Read	1	1	0			
De Keyser, Sir Polydore, Bart.	2	2	0			
De Munck, Chev. Ernest	1	1	0			
Dewar, Professor James, LL.D., F.R.S.	1	1	0			
Diemer, P. H., Esq. (Bedford)	1	1	0			
Dixon, Miss E. J.	1	1	0			
Dobbie, R., Esq.	1	1	0			
Dobree, Bonamy, Esq.	5	5	0	5	5	0
Dorrell, W., Esq., F.R.A.M.	2	2	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Erard & Co., Messrs.	5	5	0			
Evill, Henry, Esq....	1	1	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M. ...	1	1	0			
Farren, Wm., Esq.	1	1	0			
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Fitton, Walter, Esq., A.R.A.M.	1	1	0			
Flack, Mrs. W. J.	1	1	0			
Fleming, Miss Fannie	1	1	0			
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M. ...	1	1	0			
Gibson, Alfred, Esq.	1	1	0			
Goldsmid, Louisa, Lady	2	2	0	5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0

						Annual Subscriptions.			Donations or Life Subscriptions.		
						£	s.	d.	£	s.	d.
Green, Richard, Esq.	...	...	...	...	...	1	1	0			
Grey, Earl de	...	...	...	...	...	2	2	0			
Grocers' Company	...	...	...	...	...				5	0	0
Gwyn, Frank M., Esq.	...	...	...	...	...	1	1	0			
Hailstone, Mrs.	...	...	...	...	...				12	12	0
Hamilton, Mrs. C.	...	...	...	...	...	1	1	0			
Hann, W. H., Esq.	...	...	...	...	...	1	1	0			
Harlow, Miss Bessie M.	...	...	...	...	...				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)	...	...	...	...	...				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	...	...	...	...	...	1	1	0			
Haynes, Battison, Esq.	...	...	...	...	...	1	1	0			
Hazard, Miss Ada, A.R.A.M.	...	...	...	...	...	1	1	0			
Hedger, Miss	...	...	...	...	...	1	1	0			
Henderson, Miss Robertine, F.R.A.M.	...	...	...	...	...	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	...	...	...	...	...	1	1	0			
Higgins, Miss Florence G., Mus. Bac. Lond.	...	...	...	...	...	1	1	0			
Higgins, H. V., Esq.	...	...	...	...	...	2	2	0			
Hoare, Miss...	...	...	...	...	...	1	1	0			
Hodgkinson, David H., Esq.	...	...	...	...	...	1	1	0			
Horrocks, Miss Amy, F.R.A.M.	...	...	...	...	...	1	1	0			
Horton, G., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Howe, The Earl	...	...	...	...	...				105	0	0
Hoyte, Wm. Stevenson, Esq.	...	...	...	...	...	1	1	0			
Hume, W. W. F., Esq.	...	...	...	...	...				12	12	0
Hunter, James, Esq.	...	...	...	...	...				12	12	0
Hutchinson, J. T., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.	...	...	...	...	...				50	0	0
In Memoriam, J. H., November 11th, 1862	...	...	...	...	...				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	...	...	...	...	...	1	1	0			
J. O. C. (per Miss Jelf Sharp)	...	...	...	...	...				26	5	0
Johnson, George, Esq.	1	1	0			
Kemp, S., Esq., F.R.A.M.	1	1	0			
Kilmorey, The Right Hon. the Earl of, K.P.	2	2	0			
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Kiver, Mrs. Ernest...	1	1	0			
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Kuhe, W., Esq., Hon. R.A.M.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Lambert, Fredk., Esq.	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	...	...	...	...	...	1	1	0	12	12	0
Latter, Richard, Esq., F.R.A.M.	...	...	...	...	...	1	1	0			
Leaf, Mrs. Charles...	...	...	...	...	...				2	2	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Leinster, The Duke of (deceased)				105	0	0
Lesingham, Henry, Esq.... ..	1	1	0			
Leslie, John, Esq.				36	15	0
Lewis, Arthur J., Esq.	2	2	0			
Littleton, Augustus, Esq.	1	1	0	5	5	0
Lloyd, Miss Alicia Margaret	2	2	0			
Lloyd, E. Turner, Esq.	1	1	0			
Lonsdale, The Earl of (deceased)				110	5	0
Lowe, The Misses (Mayfield Southgate)				12	12	0
Lowther, Sir John H.				10	10	0
Lowther, Right Hon. Lady E. (deceased)				90	17	0
Lucas, Arthur, Esq.	1	1	0			
Lunn, Mrs. H. C., A.R.A.M.	1	1	0			
Lush, Mrs. A. E. V.	1	1	0			
Macfarren, Walter, Esq., F.R.A.M.	3	3	0			
Mackenzie, Sir Alexander Campbell, F.R.A.M.	1	1	0			
Mackenzie, H., Esq.				97	12	0
Mackway, Walter, Esq., A.R.A.M.	1	1	0			
Maclean, Dr. Chas.	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M.	1	1	0			
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Majoribanks, E., Esq. (deceased)				57	15	0
Mann, Dr. A. H., Hon. R.A.M.				4	16	8
Marshall, J., Esq.				10	10	0
Marter, Mrs.	1	1	0			
Maslin, Mrs. Victor	1	1	0			
Matthay, Tobias A., Esq., F.R.A.M.	1	1	0			
Matthews, Andrew, Esq.	1	1	0			
McKisack, W., Esq.	1	1	0			
Merchant Taylors' Company				21	0	0
Merton, Zachary, Esq.	1	1	0			
Metzler and Co., Messrs.				2	2	0
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Moore, Arthur C., Esq.	1	1	0			
Morgan, Frederick, Esq.	1	1	0			
Morland, Sir F., Bart.				36	15	0
Morton, E., Esq., A.R.A.M.	1	1	0			
Needham, Dr. Joseph	1	1	0			
Novello, Ewer and Co., Messrs.	5	5	0			
Nunn, J. H., Esq. (Penzance), F.R.A.M.	1	1	0			
O'Brien, James, Esq.				12	12	0
O'Leary, Arthur, Esq., F.R.A.M.	1	1	0			
Oswald, Arthur, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Pagden, Mrs.	1	1	0			
Parry, Dr. C. Hubert H., Hon. R.A.M.	2	2	0			
Perrott, Mrs.	1	1	0			
Pezze, A., Esq., Hon. R.A.M.	1	1	0			
Pollock, A. G., Esq.	1	1	0			
Price, F. W., Esq.	1	1	0			
Prince, Miss	1	1	0			
Pringle, Miss Lillias (Mrs. J. F. Anderson)	1	1	0			
Prout, Prof. E., Mus.D. Dub., Hon. R.A.M.	1	1	0			
Purvis, Thos., Esq.	1	1	0			
Puzey, Miss Fanny H.	1	1	0			

Ralston, W. R. S., Esq. (deceased)				12	12	0
Randegger, Cav ^e . A., Hon. R.A.M.	1	1	0			
Read, J. F. H., Esq., J.P.	1	1	0			
Renaut, F. W., Esq.	1	1	0			
Richards, H. Brinley, Esq.	2	2	0			
Robertson, Ian, Esq.	1	1	0			
Robertson, Miss				12	12	0
Robinson, Miss Winifred, A.R.A.M.	1	1	0			
Rose, Henry R., Esq., F.R.A.M.	1	1	0			
Rose, Mrs., A.R.A.M.	1	1	0			
Rothschild, Alfred de, Esq.	10	10	0			
Rutson, John, Esq.	3	3	0			

Salomons, Sir David, Bart.	5	5	0			
Schloesser, Adolph, Esq., Hon. R.A.M.	1	1	0			
Schuster, Leo F., Esq.	2	2	0			
Shakespeare, W., Esq., F.R.A.M.	1	1	0			
Sherrington, Madame Lemmens, Hon. R.A.M.	2	2	0			
Sinkinson, Madame Irene (Inez San Carolo), L.R.A.M.	1	1	0			
Smith, Miss Ethel Horton, A.R.A.M.	1	1	0			
Smith, Right Hon. W. H., M.P. (deceased)				12	12	0
Smith, R. Horton, Esq., Q.C.	2	2	0			
Snook, Miss (deceased)				26	5	0
Soutten, B., Esq.	1	1	0			
Sparrow, Charles E., Esq.	2	2	0			
Speer, Charlton T., Esq., A.R.A.M.	1	1	0			
Speer, Wm. H., Esq.				26	5	0
Stainer, Prof. Sir John, Mus.D. Oxon., Hon. R.A.M.	1	1	0			
Stapley, Sir Harry, Bart.	1	1	0			
Steel, Miss Kate, A.R.A.M.	1	1	0			
Steggall, Dr. C., F.R.A.M.	1	1	0			
Stephens, Mrs.	2	2	0			
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RECITATIVO, "Oh Palmide infelice!" } (*Il Crociato in Egitto*)
 CAVATINA, "Ah come rapida fuggi" } *Meyerbeer.*

Miss HUBI-NEWCORBE.

ALLEGRO VIVACE }
 ALLEGRO CANTABILE } From Symphony in F *Widor.*
 TOCCATA }

Mr. GEORGE D. CUNNINGHAM.

ARIA "Pieta, Signore" *Stradella.*

Mr. DAVID W. BAXTER.

PASTORALE }
 FINALE } From Symphony in D minor *Guilmant.*

Miss CLAIBORNE DIXON (*Henry Smart Scholar*).

RECITATION "The wife of Miletus" *Lord Lytton.*

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Miss MARGARET DRYSDALE.

Mr. WILLIAM BEAZLEY and Mr. W. H. REED.

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CAVATINA, "Ah come rapida fuggi" } *Meyerbeer.*

MISS HUBI-NEWCOMBE.

RECITATIVO.

⓪ H Palmide infelice, io son l' autore de' moti tuoi,
sospetto do forsennato ardor, io t' ingannai.
E per me sventurata ognor sarai.

CAVATINA.

AH come rapida fuggi la speme
 Sempre piangere il cor dovrà ;
 Per me risplendere un raggio sereno
 Di pace amabile mai se pedrà.

Ma il figlio ancor no redo pur ascoso ei qui resta qui
 speravo stringerlo al core e conforto qui trovare al mio
 dolore.

L' aspetto adorabile d' un tenero oggetto,
 Oh quanto all' qui darà diletto ;
 Oh Cielo clemente !
 Deh fa che presto stringerlo
 Io posso al sen.
 Ah figlio ansioso il cor l' attende
 Deh vola rapida non tardar
 Di gioja i palpiti ridesta in sen.

ALLEGRO VIVACE	}	From Symphony in F	...	Widor.
ALLEGRO CANTABILE				
TOCCATA				

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ARIA " Pieta, Signore " *Stradella.*

MR. DAVID W. BAXTER.

PIETA, Signore, di me dolente,
 Signor, pietà !
 Se a te giunge il mio pregar
 Non mi punisca il tuo rigor ;
 Meno severe clementi ognora
 Volgi i tuoi sguardi sopra di me ;
 Non fia mai che nell' inferno,
 Sia dannato nel fuoco eterno
 Dal tuo rigor ;

Pieta, Signore, pietà di me dolente,
 Se a te giunge il mio pregare,
 Il mio pregar meno severi,
 Clementi ognora volgi i sguardi
 Deh volgi i sguardi su me Signor.
 Pieta, Signore, &c.

PASTORALE }
 FINALE } From Symphony in D minor *Guilmant.*

MISS CLAIBORNE DIXON (*Henry Smart Scholar*).

RECITATION ... "The wife of Miletus" ... *Lord Lytton.*

MISS KATIE THOMAS.

"MIGNON'S SONG" *Ambroise Thomas.*

MISS MARGARET DRYSDALE.

TO-MORROW? Who knows where we
 may be to-morrow?
 To God belongs the future,
 Time is in His hand.
 They call me Mignon,
 No other name have I.
 The leaves have come and gone,
 The flowers have bloomed and faded,
 No one hath numbered them,
 No one my years hath told!
 Alas! my mother sleepeth,
 And the great demon is dead.

Knowest thou that dear land
 Where the orange trees grow?
 Odours sweet fill the air,
 And perfumed roses blow?
 Where the breeze softly sighs,
 Birds blithely going and coming,
 All the year bloom the flowers,
 And bees ne'er cease their humming?
 In this land there ever smiling,
 Bright gifts from on high,
 A Spring-time everlasting,
 A heav'nly blue sky.

Alas ! O might I follow thee
 To that far distant land,
 For which vainly I strive.
 'Tis there, yes, there my heart so longs to live,
 To live, to love, and to die.

Knowest thou that dear home,
 Seen by me but in dreaming ?
 The halls are bright with gold,
 And with white statues gleaming.
 They call me thro' the night,
 I hear their sweet beseeching,
 And the lawn, where the dancers are gay
 'Neath boughs o'er-reaching.
 And the lake, crystal clear,
 On whose blue waters hie
 White-winged boats,
 As birds in azure fly !
 Alas ! could I follow thee
 To that far distant land
 From which fate exiles me ?
 'Tis there, yes, there my heart so longs to live,
 To love, to live, and to die.

ADAGIO, for Organ and Violin *Merkel.*

MR. WILLIAM BEAZLEY AND MR. W. H. REED.

DUETTINI ... { " Viens " } ... *Saint-Saëns.*
 { " Pastorale " }

MISS CLARA WILLIAMS AND MR. F. BARING RANALOW.

VIENS.

VIENS ! Viens !
 Une flûte invisible
 Soupire dans les vergers,
 La chanson la plus paisible
 Est la chanson des bergers.

Viens ! Viens !
 Le vent ride sous l'yeuse,
 Le sombre incroir des eaux,
 La chanson la plus joyeuse
 Est la chanson des oiseaux.

Que nul soin ne te tourmente,
 Aimons nous ! aimons toujours !
 La chanson la plus charmante
 Est la chanson des amours.

PASTORALE.

ICI les tendres oiseaux
 Goutent cent douceurs secrètes,
 Et l'on entend ces côteaux
 Retentir des chansonnettes
 Qu'ils apprennent aux échos.

Sur ce gazon les ruisseaux
 Murmurent leurs amourettes,
 Et l'on voit jusqu'aux ormeaux
 Pour embrasser les fleurettes
 Pencher leurs jeunes rameaux.

THEME, with Variations, in A flat Thiele.

MR. T. W. LARDNER.



A SHORT HISTORY
OF THE
Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

PAPEA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required. There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

+ With respect to the subjects in Italics, see p. 20

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

		£	s.	d.
In memory of John Hollier, Esq., of Gloucester Road, Regent's Park,	the gift of his Widow	50	0	0
Anonymous, per Secretary		3	3	0
Corder, F., Esq., F.R.A.M.		1	1	0
Cummings, R., Esq., A.R.A.M.		1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.		2	0	0
Dobree, Bonamy, Esq.		10	10	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)		1	1	0
Jewson, F. B., Esq., F.R.A.M. (deceased)		2	2	0
Macfarren, Sir G. A. (deceased)		5	5	0
Macfarren, Walter, Esq., F.R.A.M.		5	5	0
Macirone, Miss C. A., F.R.A.M.		1	1	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)		52	10	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)		52	10	0
Moorsom, Mrs.		3	3	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)		1	1	0
Renshaw, J., Esq.		1	1	0
Robinson, R. H. A., Esq., A.R.A.M.		1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894		62	10	2
Sparrow, Chas. E., Esq.		3	14	0
White, His Honour Judge F. Meadows		5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e . Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Anderson, James Ferrier, Esq.	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., In memory of	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0			
Chappell & Co., Messrs.	5	5	0			
Chitty, The Hon. Sir Joseph W....				52	10	0
Clapshaw, Miss Amy C. G., A.R.A.M.	1	1	0			
Cliburn, Mrs. Irene Ware, A.R.A.M.	1	1	0			
Cobb, Gerard F., Esq., M.A.	1	1	0			
Cocks & Co., Messrs. Robert ...	5	5	0			
Collard & Collard, Messrs.	5	5	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Couldery, C. H., Esq., A.R.A.M....	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
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WESSELY, HANS, Hon. R.A.M.

VIOLA.

BURNETT, A., Hon. R.A.M.

VIOLONCELLO.

DE MUNCK, CHEV. ERNEST.
HOWELL, EDWARD, F.R.A.M.
PEZZE, A., Hon. R.A.M.
WHITEHOUSE, W. E., F.R.A.M.

DOUBLE BASS.

WHITE, A. C., Hon. R.A.M.

FLUTE.

VIVIAN, A. P.

HAUTBOY.

HORTON, G., A.R.A.M.

MALSCH, W. M.

CLARINET.

CLINTON, G. A.

BASSOON.

WOTTON, W. B.

HORN.

MANN, T. E.

TRUMPET & CORNET.

SOLOMON, J.

TROMBONE.

MILITARY MUSIC.

GODFREY, Lieut. DAN, F.R.A.M.

ELOCUTION.

CROWE, Mrs. GEORGE.
FARREN, WILLIAM.
LESINGHAM, HENRY.
ROBERTSON, IAN.

DANCING.

SOUTTEN, B.

DEPORTMENT.

SOUTTEN, B.

FENCING & PHYSICAL DRILL.

BERTRAND, FELIX.

ITALIAN LANGUAGE.

DE ASARTA, F.

FRENCH LANGUAGE.

HARTOG, ALPHONS.

PELLUET, AUGUSTE P.

GERMAN LANGUAGE.

MERK, CHARLES, Ph.D.

VIOLIN.

COLLINS, Miss GERTRUDE.
DAVIES, A. C. HANDLEY.
DYSON, W. H.
REED, W. H.

VIOLONCELLO.

HAMMET, W. J.

ELOCUTION.

CHILD, Miss ANNIE.
HARKNESS, Mrs.
FLANDERS, BERNARD C.

CHOIR.

Sopranos.

Miss Allen.
 " Alston.
 " Appleyard.
 " Atkinson, L.
 " Austin E.
 " Barker.
 " Baumgarten.
 " Bell, L. A.
 " Bosman.
 " Bowser, R.
 " Brown, H. A. B.
 " Burgess, L.
 " Burgess, M.
 " Cave.
 " Carr.
 " Campbell.
 Mrs. Cavell.
 Miss Claridge.
 " Claxton.
 " Clement.
 " Coe.
 " Coomber.
 " Cooper, M. S.
 " Crawford.
 " Crawley.
 " Crisp.
 " Crosby.
 " Crossley.
 " Cummings.
 " Danby, E.
 " Davidson.
 " Davies, K.
 " Davies, L. T.
 " Davy, D.
 " Dickinson.
 " Drysdale.
 " Dunham.
 " Edwards, J. M.
 " Edwards, L. C.
 " Eagland.
 " Evans, M.

Miss Finch.
 " Fisher, M.
 " Foote, L.
 " Fortye.
 " Foster.
 " George.
 " Gibson.
 " Gill.
 " Godfrey, M.
 " Goldie.
 " Gomersall.
 " Goodwin, A.
 " Grellet.
 " Hackney.
 " Hall, G.
 " Halliday.
 " Hamilton.
 " Hann.
 " Harley.
 Mrs. Hatton.
 Miss Hearn.
 " Hearsey.
 " Hedges.
 " Holder.
 " Howarth.
 " Hyde, M.
 " Jay, Isabel.
 " John.
 " Johnstone, B.
 " Kaiser.
 " Langdon.
 " Lynne.
 " Macdonald, A. B.
 " Macdonald, Helen.
 " Marsden.
 " Mathews, Violet.
 " May, V.
 " Meadows, A. J.
 " Meadows, V. M.
 " Miles, E. A.
 " Mills, G.

Miss Montford.
 Mrs. Morrison.
 Miss Morton, M.
 " Neil.
 " Neilson, E.
 " Newcombe.
 " Ogilvie.
 " Osborn.
 " Paton.
 " Pavitt.
 " Payne.
 " Peek.
 " Phillips, H.
 " Pilditch.
 " Plaskitt, M.
 " Raberg.
 " Rugg.
 " Sanders, F.
 " Sargent.
 " Schlesinger.
 " Simpson, L.
 " Smith, E. Horton.
 " Somerset.
 " Stanyon.
 " Stonard.
 " Thomas, K.
 " Thompson, A.
 " Thompson, E.
 " Todd.
 " Travers.
 " Waite.
 " Waldron.
 " Walker, Florence.
 " Walker, May.
 " Walter, Kathleen.
 " Ward.
 " Watkins, J.
 " White, M.
 " Williams, Clara.
 " Wood, F.
 " Young, M.

Contraltos.

Miss Bevan.
 " Booth.
 " Box.
 " Boucher.
 " Bowes.
 " Bowley.
 " Butler.
 " Cameron.
 " Care.
 " Carmichael.
 " Child.
 " Chapman, E.
 " Chapman, J.
 " Circuitt.
 " Collins, L. T.
 " Conduit.
 " Cullis.
 " Darbishire.
 " Davies, Lizzie.

Miss Dick.
 " Duff.
 " Farquharson.
 " Fuhr.
 " Handcock.
 " Holbrook.
 " Holl.
 " Howard, Mary.
 " Jones, M. M. A.
 " Kempton.
 " Larkworthy.
 " Martin.
 " McCabe.
 " McCulloch.
 " Morton, M.
 " Neish.
 " Nutter.
 " Payn.
 " Powell, E.

Miss Powell, V.
 " Powers.
 " Prendergast.
 " Riseley.
 " Rogers, Feydell.
 " Rose, W.
 " Rosson.
 " Sayer, E.
 " Spicer.
 " Stanyon.
 " Stone.
 " Taylor.
 " Thomson, A.
 " Thurston.
 " Vernet.
 " Whitaker.
 " Williams, A.
 " Young, E.

24/3/1896
Sec
1892



The Orchestra.

First Violins.

Mr. Frye-Parker, W.†
(Principal.)
Mr. Antonietti, A.*
Miss Atkinson, N.*
" Burmester.*
" Byford, E.*
" Collins, G.*
" Collingwood.*
Mr. Dyson, W. H.*
Miss Drew.*
Mr. Freedman.*
" Green.*
" Greenhead.*
Miss Harrison.*
Mr. Hurman.*
" Maney, E.*
Miss Marsh.*
" Moss, F.*
Mr. Miles, P. H.*
Miss Parkes.*
Mr. Read, H.*
" Reed, W. H.*
Miss Riseley.*
" Rooke.*
" Stuart.*
Mr. Tertis.*
Miss Wilson, E.*

Second Violins.

Mr. Szczepanowski.†
(Principal.)
Miss Amos.*
" Brocklebank.*
Mr. Champ.*
Miss Cobb.*
" Cook, L.*
" Cooper.*
" Hann.*
" Harvest.*
Mr. Holbrook.*
Miss Hood.*
" Jones, E. M.*
" Langston.*
" Marsden.*
" McLean.*
" Nash.*
" Park.*
" Penny.*
" Pegler.*

Second Violins—

(continued).

Miss Smith, D.*
" Simpson.*
" Treherne.*
" Wilson, A. F.*
" Winter.*

Violas.

Mr. Hann, W. H.
(Principal.)
" Addison, V.*
Miss Booth.*
Mr. Creak, R. B.
Mrs. Gill, E.†
Mr. Hoggett.*
" Hobday, A.
" Starr, H. R.†
" Timothy, H. J.†
" Whitmore.*

Violoncellos.

Mr. Howell, E.†
(Principal.)
Miss Aldis.*
Mr. Carrodus.*
Miss Chapman, A.*
Mr. Earnshaw.*
" Gill, C. H. A.†
Miss Hall.*
Mr. Hammett.*
" Kordy.*
" Maney, A.*
Miss Manley-Sims.*
Mr. Parker, B. P.†
" Popham.*
Miss Watkins.*
" Wilson, A.*
Mr. Withers.*

Double Basses.

Mr. White, A. C.
(Principal.)
" Griffiths, W.
" Harper, C.†
" Hobday, C.
" Maney, E. F.†
" Rolls, W.
" Silvester, W.

Piccolo.

Mr. Donnawell, M.†

Flutes.

Mr. Vivian, A. P.†
" Chapman, H. A.

Oboes.

Mr. Horton, G.†
Miss Bull.*
Mr. Goldie.*

Clarionets.

Mr. Egerton, P.†
Miss Thomas, F.†

Bassoons.

Mr. Wotton, W. B.
" Hunt, C.†

Horns.

Mr. Mann, T. E.
" Brain, A. E.
" Borsdorf, A.
" Wright, G.

Trumpets.

Mr. Solomon, J.†
" Backwell, F.
" Rogers.*

Trombones.

Mr. Colton, T. C.
" Davis, F.
" Matt, J.

Tympani.

Mr. Weekes.*

Triangle.

Mr. Flux, N.*

Cymbals.

Mr. Barley.*

Harp.

Miss Hughes.*

Librarian.

Mr. Chapman, H. A.

* Student.

† Ex-Student.

❖ PROGRAMME. ❖

CONCERTO in D minor—Pianoforte* *Mendelssohn.*
Allegro vivace.—Adagio.—Finale.

Mr. CLAUDE F. POLLARD (*Thalberg Scholar*).

AIR ... "Oh, my heart is weary" (*Nadeshda*) *Goring Thomas.*
Miss J. SPICER.

ROMANCE in D (MS.)—Violin *Vernon Addison*
(Student).
Miss EDITH E. BYFORD.

AIR ... "O Star of Eve" (*Tannhäuser*) ... *Wagner.*
Mr. F. BARING RANALOW.

CONCERTO in G, Op. 45—Pianoforte† *Rubinstein.*
Moderato con moto.—Adagio.—Finale.

Miss MARGUERITE ELZY (*Erard Centenary Scholar*).

SCENE "King of Thule" and "Jewel Song" (*Faust*) *Gounod.*
Miss ISABEL JAY.

* THE PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

† THE PIANOFORTE BY MESSRS. S. & P. ERARD.

ANDANTE LENTO } From Concerto in D minor, Op. 26—
 ALLEGRO VIVO } Violoncello ... *Piatti.*

Miss MAY MUKLE.

PART-SONGS { " Sweet the balmy days of Spring "
 (*Story of Sayid*) ... Mackenzie.
 " Evening Song of Maidens "
 (*Martyr of Antioch*) ... Sullivan.

THE FEMALE CHOIR.

ROMANCE in A minor, Op. 94—Hautboy *Schumann.*

Miss LEILA BULL.

ANDANTE }
 RONDO } From Symphonie Espagnole, Op. 21—Violin ... *Lalo.*

Miss DAISY HANSELL.





PROGRAMME.

.....

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

.....

CONCERTO in D minor--Pianoforte* Mendelssohn.

Allegro vivace.—Adagio.—Finale.

MR. CLAUDE F. POLLARD (*Thalberg Scholar*).

AIR ... "Oh, my heart is weary" (*Nadeshda*) *Goring Thomas*.

MISS J. SPICER.

RECITATIVE.

WHAT means Ivan? He speaks of shame, of danger to our great house from Valdemar's mad fancy for a serf girl, Nadeshda. Ivan was ever jealous. Oh, I am weary, weary of these brothers' quarrels.

* THE PIANOFORTE BY MESSRS. JOHN BROADWOOD & SONS.

AIR.

Oh, my heart is weary, weary night and day,
 For dreaming of my children, and doom of brothers' fray;
 Hard the fate of mothers, the tender babes they bear,
 They look for help in trouble and find but grief and care.

Oh, my heart, &c.

O name great and noble, what art thou to me,
 Who bear in the darkness the woes that shall be!
 Go! shadows of sorrow, fly ye far away,
 Come the glad to-morrow, come the fairer day.

Oh, my heart, &c.

ROMANCE in D (MS.)—Violin *Vernon Addison*
 (STUDENT).

Miss EDITH E. BYFORD.

AIR ... "O Star of Eve" (*Tannhäuser*) ... *Wagner*.

MR. F. BARING RANALOW.

RECITATIVE.

LIKE death's dark shadow Night her gloom extendeth,
 Her sable wing o'er all the world she bendeth;
 The soul that longs to tread yon path of light,
 Yet dreads to pass the gate of fear and night.
 I look on thee, oh, star in heaven the fairest,
 Thy gentle beam through trackless space thou bearest,
 The hour of darkness is by thee made bright,
 Thou lead'st us upward with pure kindly light.

AIR.

Oh, star of eve, thy tender beam
 Smiles on my spirit's troubled dream;
 From heart that ne'er its trust betrayed
 Greet, when she passes, the peerless maid;
 Bear her beyond this vale of sorrow
 To realms of light that know no morrow.

CONCERTO in G, Op. 45—Pianoforte† *Rubinstein.*

Moderato con moto.—Adagio.—Finale.

Miss MARGUERITE ELZY (*Erard Centenary Scholar*).

SCENE, “King of Thule” and “Jewel Song” (*Faust*) *Gounod.*

Miss ISABEL JAY.

I WISH I could but know who was he that address'd me—if he
is noble, or, at least, what his name is!

“O'er the sea, in Thule of old,
Reigned a King who was true-hearted,
Who in remembrance of one departed
Treasured up a goblet of gold.”

He was so gentle in bearing, his voice was so kind!

“This rare cup, so tenderly cherished,
Aye at his side the King did keep;
And every time it touched his lip
He wept and thought of her long perished.

“Over the sea at last came Death!
On his couch the old King lying,
Call'd for the cup when he was dying,
Almost with his latest breath.”

I knew not what to answer, and blushed like any child!

“Once more with the old true devotion
The King would have his cup of gold;
Then, with hand already cold,
He flung the goblet in the ocean!”

† THE PIANOFORTE BY MESSRS. S. & P. ERARD.

'Tis but a lord who has so brave a mien! So tender all the while. No more! 'tis idle dreaming! Dear Valentine! may heaven bless thee and bring thee home again. I am left here so lonely.

Ah! flowers! laid there no doubt by Siebel. Poor, faithful boy! But what is this? And by whom can the casket have been left? I dare not touch it, tho' the key is laid beside it! What is within? Will it open? Why not? I may open at least, since to look will harm no one!

O Heaven! what brilliant gems
With their magical glare deceive my eyes,
Can they be real?
O never in my sleep did I dream of aught so lovely!

If I dared for a moment
But to try those earrings so splendid!
Ah! and here by a chance at the bottom of the casket is a glass!
Who could resist it longer?

Ah! the joy, past compare, these jewels bright to wear!
Was I ever maiden lowly?
Is it I? come, reply,
Mirror, tell me truly.
No, no, this is not I!
No, surely enchantment is o'er me!

High-born maiden I must be!
This is not I!
But a noble and king shall pay homage before me!
Ah! might it only be,
He could my beauty see,
Now as a royal lady,
He would indeed adore me!

Here are more ready to adorn me!
None is here to spy:
The necklace, the bracelet white, a string of pearls,
Ah! it feels as if a weight
Laid on my arm did burn me!

Ah! the joy, &c.

PART-SONGS	{	" Sweet the balmy days of Spring "	...Mackenzie.
		(<i>Story of Sayid</i>)	
	{	" Evening Song of Maidens "	... Sullivan.
		(<i>Martyr of Antioch</i>)	

SWEET THE BALMY DAYS OF SPRING.

SWEET the balmy days of Spring
And blushing roses that they bring,
But sweeter far is love.

Sweet the fragrant southern breeze,
The hum of honey-laden bees ;
But sweeter far is love.

Sweet is music's gentle strain,
Kindling pleasure till 'tis pain ;
But sweeter far is love.

COME away with willing feet,
Quit the close and breathless street :
Sultry court and chamber leave,
Come and taste the balmy eve.
Where the grass is cool and green,
And the verdant laurels screen
All whose timid footsteps move
With the quick'ning stealth of love.
Where Orontes' waters hold
Mirrors to your locks of gold.
And the sacred Daphne weaves
Canopies of trembling leaves.

Come away, the heav'ns above
 Just have light enough for love.
 And the crystal Hesperus
 Lights his dew-fed lamp for us.
 Come, the wider shades are falling,
 And the am'rous birds are calling
 Each his wand'ring mate to rest
 In the close and downy nest ;
 And the snowy orange flow'rs
 And the creeping jasmine flowers,
 From their swinging censers cast
 Their richest odours and their last.

Come, the busy day is o'er,
 Flying spindle gleams no more,
 Wait not, till the twilight gloom
 Darken o'er the embroider'd loom.
 Leave the toilsome task undone,
 Leave the golden web unspun ;
 Hark ! along the humming air
 Home the laden bees repair,
 And the bright and dashing rill
 From the side of every hill,
 With a clear and deeper sound,
 Cools the fresh'ning air around.
 Come away.

ROMANCE in A minor, Op. 94 —Hautboy ... *Schumann.*

MISS LEILA BULL.

ANDANTE }
 RONDO } From Symphonie Espagnole, Op. 21—Violin *Lalo.*

MISS DAISY HANSELL.

A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1838 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who, up to the present time (July, 1893) have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows and Associates, the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuëll, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination. Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are sixteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S TEALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

ERARD CENTENARY SCHOLARSHIP for Harp Playing.

GORING THOMAS SCHOLARSHIP for Composition.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following twenty-two Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing. (Independent of the Academy.)

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

NORMAN SALMOND PRIZE for Singing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 19.)

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 25), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

+ With respect to the subjects in Italics, see p. 22.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 20.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 18, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

The Subjects printed in italics in the list on p. 18 are *extra* to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ...	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each) ...	7	7	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Elocution Class*	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

* Except to students whose principal study is Singing.

TERMINAL ARRANGEMENTS, 1895-6.

The First, or Michaelmas Term, commences on Thursday, 26th September, and closes on Wednesday, 18th December, 1895.

The Michaelmas Half-Term commences Thursday, 7th November, 1895.

The Second, or Lent Term, commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896.

The Lent Half-Term commences Thursday, 20th February, 1896.

The Third, or Midsummer Term, commences on Thursday, 30th April, and closes on Wednesday, 22nd July, 1896.

The Midsummer Half-Term commences on Thursday, 11th June.

ENTRANCE EXAMINATIONS, 1895-6.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 23rd September, at 10.

For the Michaelmas Half-Term, Monday, 4th November, at 2.

For the Lent Term, Monday, 6th January, at 11.

For the Lent Half-Term, Monday, 17th February, at 2.

For the Midsummer Term, Monday, 27th April, at 2.

For the Midsummer Half-Term, Monday, 8th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee, three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 17, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy

and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 15.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE 6TH DECEMBER, 1887. REVISED 23RD MAY, 1895.

A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Past Students who have distinguished themselves in the musical profession, but have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

A majority of two-thirds of the Directors present shall be necessary to the election.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

C.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

An Examination, independent of Academy teaching, of Music Teachers and Performers, is held at the Academy annually in the months of December and January. Successful candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 1,944 Candidates have presented themselves for this examination, of whom 514, or an average of 26.44 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for entering Candidates for the 1896-7 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Saturday, 31st October, 1896. The last day for completion of the entry by payment of Final Fee is Monday, 30th November, 1896.

The following Contributions have been received towards a

Students' Aid Fund,

of which, when sufficient, the Interest will be appropriated, at the Committee's discretion, to the reduction of the Fees of deserving Pupils.

TRUSTEES :

J. F. H. READ, THOMAS THRELFALL, and the PRINCIPAL.

In memory of John Hollier, Esq., of Gloucester Road, Regent's Park, the gift of his Widow				£	s.	d.
Anonymous, per Secretary				50	0	0
Corder, F., Esq., F.R.A.M.				3	3	0
Cummings, R., Esq., A.R.A.M.				1	1	0
Curwen, J. Spencer, Esq., F.R.A.M.				1	1	0
Dobree, Bonamy, Esq.				2	0	0
Gooch, G. Gordon, Esq., A.R.A.M. (Australia)				10	10	0
Jewson, F. B., Esq., F.R.A.M. (deceased)				1	1	0
Macfarren, Sir G. A. (deceased)				2	2	0
Macfarren, Walter, Esq., F.R.A.M.				5	5	0
Macirone, Miss C. A., F.R.A.M.				5	5	0
Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)				1	1	0
Maslin, Mr. and Mrs. Victor (in gratitude for the kindness of William Dorrell, Esq.)				52	10	0
Moorsom, Mrs.				52	10	0
Osborne, G. A., Esq., Hon. R.A.M. (deceased)				3	3	0
Renshaw, J., Esq.				1	1	0
Robinson, R. H. A., Esq., A.R.A.M.				1	1	0
Royal Academy of Music—Net profits of Commemoration Concert, 17th May, 1894				1	1	0
Sparrow, Chas. E., Esq.				62	10	2
White, His Honour Judge F. Meadows				3	14	0
				5	5	0

Subscribing Members.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HER MAJESTY THE QUEEN	105	0	0			
H.R.H. THE PRINCE OF WALES	10	10	0			
H.R.H. THE PRINCESS OF WALES	10	10	0			
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.	5	5	0	50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Abel, Sir Frederick, Bart., K.C.B., D.C.L., D.Sc., F.R.S.	1	1	0			
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Aitken, Samuel, Esq.	5	5	0			
Albanesi, Cav ^e . Carlo, Hon. R.A.M.	1	1	0			
Allison, Mrs. Edith	5	5	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Anderson, James Ferrier, Esq.	1	1	0			
Ashdown, Edwin, Esq.	5	5	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bambridge, G. E., Esq., A.R.A.M.	1	1	0			
Bampfylde, F. W. W., In memory of ..	1	1	0			
Banister, H. C., Esq., F.R.A.M.	1	1	0			
Bantock, Dr. G. Granville	1	1	0			
Barry, C. A., Esq.				12	12	0
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ..	1	1	0			
Bennett, J. R. Sterndale, Esq.	2	2	0			
Bennett, Joseph, Esq.	5	5	0			
Berger, Francesco, Esq., Hon. R.A.M.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Betjemann, G. H., Esq. Hon. R.A.M.	1	1	0			
Bliss, Rev. W. H., M.A., Mus. Bac. Oxon.	1	1	0			
Bloomfield, Lady				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Briant, Rowland, Esq., A.R.A.M.	1	1	0			
Broadwood & Sons, Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Broxholme, Mrs. Fred. G.				26	5	0
Burnett, A., Esq., Hon. L.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Cater, J. J., Esq.	1	1	0		
Chappell & Co., Messrs.	5	5	0		
Chitty, The Hon. Sir Joseph W				52	10
Clapshaw, Miss Amy C. G., A.R.A.M.	1	1	0		
Cliburn, Mrs. Irene Ware, A.R.A.M.	1	1	0		
Cobb, Gerard F., Esq., M.A.	1	1	0		
Cocks & Co., Messrs. Robert	5	5	0		
Collard & Collard, Messrs.	5	5	0		
Corder, F., Esq., F.R.A.M.	1	1	0		
Couldery, C. H., Esq., A.R.A.M.	1	1	0		
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2
Crowe, Mrs. George	1	1	0		
Cummings, Richard, Esq., A.R.A.M.	1	1	0		
Cummings, W. H., Esq., F.S.A., Hon. R.A.M.	1	1	0		
Curtis, Miss Alice, L.R.A.M.	1	1	0		
Dannreuther, Edward, Esq.	1	1	0		
Davenport, F. W., Esq., Hon. R.A.M.	1	1	0		
Davies, Ben, Esq., A.R.A.M.	1	1	0		
Davies, Miss Jessie, A.R.A.M.	1	1	0		
Davies, Mrs. Mary, F.R.A.M.	1	1	0		
Davies, Mrs. M. Read	1	1	0		
De Keyser, Sir Polydore, Bart.	2	2	0		
De Munck, Chev. Ernest	1	1	0		
Dewar, Professor James, LL.D., F.R.S.	1	1	0		
Diemer, P. H., Esq. (Bedford)	1	1	0		
Dixon, Miss E. J.	1	1	0		
Dobbie, R., Esq.	1	1	0		
Dobree, Bonamy, Esq.	5	5	0	5	5
Dorrell, W., Esq., F.R.A.M.	2	2	0		
Dudley, The Right Hon. The Earl of (deceased)				105	0
Erard & Co., Messrs.	5	5	0		
Evill, Henry, Esq.	1	1	0		
Eyers, H. R., Esq., F.R.A.M.	1	1	0		
Faning, Eaton, Esq., Mus. Bac., Cantab., F.R.A.M.	1	1	0		
Farren, Wm., Esq.	1	1	0		
Ferrari, Miss F. J.	1	1	0		
Fiori, E., Esq., Hon. R.A.M.	1	1	0		
Fitch, Fredk. Geo., Esq.	3	3	0		
Fitton, Walter, Esq., A.R.A.M.	1	1	0		
Flack, Mrs. W. J.	1	1	0		
Fleming, Miss Fannie	1	1	0		
Garcia, Manuel, Esq., M.D. (Hon.), Hon. R.A.M.	1	1	0		
Gibson, Alfred, Esq.	1	1	0		
Goldsmid, Louisa, Lady	2	2	0	5	0
Goldsmiths' Company				50	0
Goldsmiths' Company (2nd donation)				100	0
Goldsmiths' Company (3rd donation)				50	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Green, Richard, Esq.	1	1	0			
Grey, Earl de	2	2	0			
Grocers' Company ...				5	0	0
Gwyn, Frank M., Esq.	1	1	0			
Hailstone, Mrs.				12	12	0
Hamilton, Mrs. C.	1	1	0			
Hann, W. H., Esq.	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori) ...				12	12	0
Hartvigson, Frits, Esq., Hon. R.A.M.	1	1	0			
Haynes, Battison, Esq.	1	1	0			
Hazard, Miss Ada, A.R.A.M.	1	1	0			
Hedger, Miss	1	1	0			
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Herschell, Right Hon. Lord, G.C.B.	1	1	0			
Higgins, Miss Florence G., Mus. Bac. Lond.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Hoare, Miss... ..	1	1	0			
Hodgkinson, David H., Esq.	1	1	0			
Horrocks, Miss Amy, F.R.A.M.	1	1	0			
Horton, G., Esq., A.R.A.M.	1	1	0			
Howe, The Earl				105	0	0
Hoyte, Wm. Stevenson, Esq.	1	1	0			
Hume, W. W. F., Esq.				12	12	0
Hunter, James, Esq.				12	12	0
Hutchinson, J. T., Esq., A.R.A.M.	1	1	0			
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
In Memoriam, J. H., November 11th, 1862 ...				1	1	0
Izard, Alfred E., Esq., A.R.A.M.	1	1	0			
J. O. C. (per Miss Jelf Sharp) ...				26	5	0
Johnson, George, Esq.	1	1	0			
Kemp, S., Esq., F.R.A.M.	1	1	0			
Kilmorey, The Right Hon. the Earl of, K.P.	2	2	0			
King, Frederic, Esq., Hon. R.A.M.	1	1	0			
Kipps, W. J., Esq., A.R.A.M.	1	1	0			
Kiver, Mrs. Ernest... ..	1	1	0			
Knight, George S., Junr., Esq.				12	12	0
Korbay, Francis, Esq.	1	1	0			
Kuhe, W., Esq., Hon. R.A.M.	1	1	0			
Lake, Herbert, Esq., A.R.A.M.	1	1	0			
Lambert, Fredk., Esq.	1	1	0			
Larkcom, Madame Agnes, A.R.A.M.	3	3	0			
Latham, Morton, Esq., Mus. B. Cantab.	1	1	0	12	12	0
Latter, Richard, Esq., F.R.A.M....	1	1	0			
Leaf, Mrs. Charles... ..				2	2	0

	Annual Subscriptions.			Donations or Life Subscriptions.
	£	s.	d.	£ s. d.
Leinster, The Duke of (deceased)				105 0 0
Lesingham, Henry, Esq.... ..	1	1	0	
Leslie, John, Esq.				36 15 0
Lewis, Arthur J., Esq.	2	2	0	
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